

THE *J. Johnson* INLAND PRINTER



SWEET SIXTEEN

Copyright 1906 by N. Brock

PRICE 30 CENTS

AUGUST 1906

VOL. XXXVII, NO. 5

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

COVER PAPERS

Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses :::::::::::

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS

In fifteen colors, 21 x 33, 60 and 80 lb.

ONION SKIN BOND

In Folio, Royal and Double Cap

HALF-TONE WRITING

In 17 x 22, 19 x 24 and 17 x 28

Keith Paper Co.

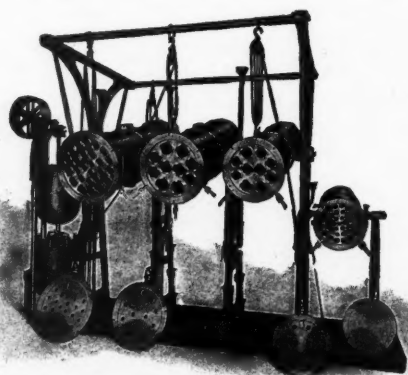
TURNERS FALLS • MASSACHUSETTS

FULL EQUIPMENTS OF THE LATEST AND
MOST IMPROVED

Roller-Making Machinery

FURNISHED

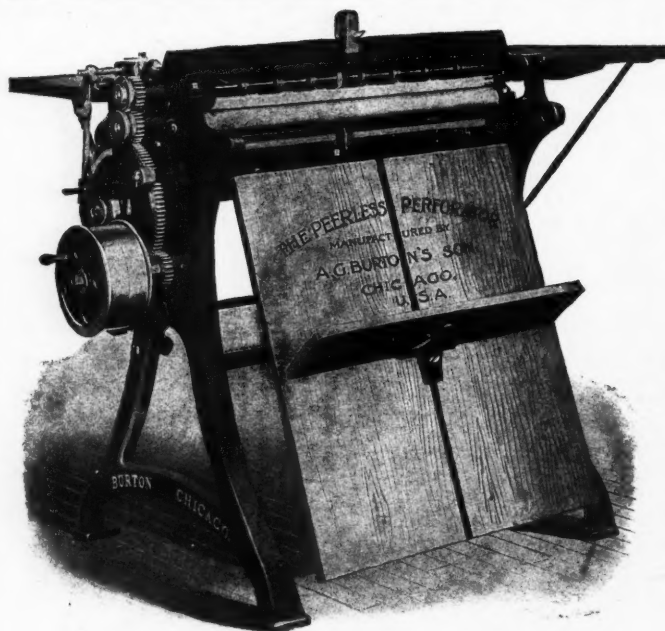
ESTIMATES FOR LARGE OR SMALL OUTFITS



JAMES ROWE 241-247 S. Jefferson St.
CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND.

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER CO.	NEW YORK, N. Y.
GANE BROS. & CO.	CHICAGO, ILL.
T. W. & C. B. SHERIDAN	CHICAGO, ILL.
THE J. L. MORRISON CO.	TORONTO, ONT.
T. W. & C. B. SHERIDAN	LONDON, ENG.
S. KOCHANSKI	BERLIN, GERMANY
MIDDOWS BROS.	SYDNEY, N. S. W.
JOHN DICKINSON & CO.	CAPE TOWN, S. AFRICA

Manufactured by

A.G. BURTON'S SON
42 to 48 South Clinton Street
CHICAGO, ILL., U. S. A.

E. C. FULLER CO.,	} Sole Eastern Agents
28 Reade St., New York	
THE J. L. MORRISON CO., Sole Agents for Canada	
JOHN DICKINSON & CO., Agents for South Africa and India	



ADVERTISERS' BOOK AND COVER PAPERS

ALL THE RICHNESS AND BEAUTY
of the old hand made papers are reproduced in
the Advertisers' Text and Cover Papers — A
line specially made to combine the artistic
charm of the Antique with Modern Commerce.

A BEAUTIFUL AND PRACTICAL
combination of textures and tones, carried through-
out in both Body and Cover stock. The
Daintiest Brochure or the most Dignified Digest
will find its proper dress in the line of
ADVERTISERS' TEXT & COVER PAPERS

Comprehensive Samples and a full
Description will be sent for the asking.

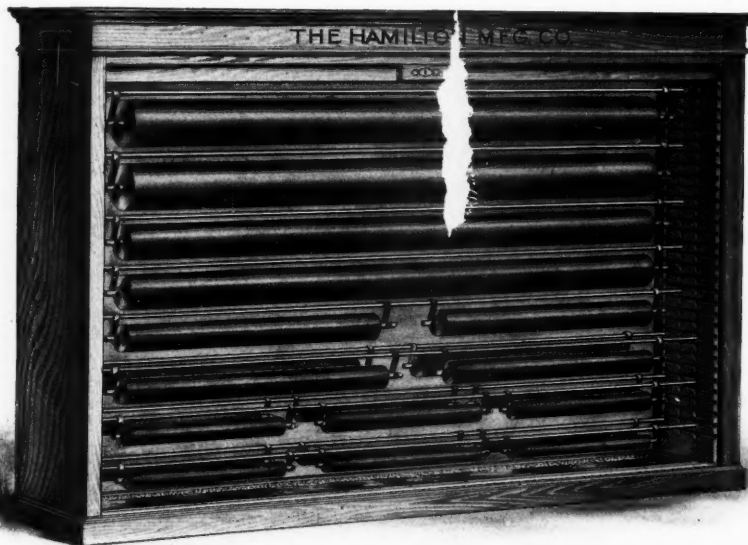
J.W. BUTLER PAPER CO. CHICAGO

HAMILTON'S NEW CREATIONS ARE PRACTICAL

ORIGINATING new articles is an easy proposition, but to do the *right* thing and to produce practical pieces of Printing-office Furniture that will be money-savers—there's the meat in a nut-shell. That's where experience counts. That's where every printer gets the benefit of our twenty-five years' actual experience as originators and producers of Modern Printing-office Furniture.

Our Furniture has been tested and retested time after time, and always for betterment. A strengthening here, a change in construction there; all this goes to make up an article that is *right*. You want the best, and we can satisfy you. More than 50,000 printing-offices throughout the world are equipped with Hamilton Furniture. There must be a reason, and that is—its **QUALITY**.

Save Your Rollers



HAMILTON'S ROLLER CABINET—The Great Roller Economizer.
Patent applied for.

This is the most practical receptacle for the storage of printers' rollers ever devised. Heretofore various contrivances have been used, all necessarily having fixed arrangements for engaging the ends of the rollers, and all have proved to be nuisances rather than economizers.

When we first began work on the development of this cabinet, we were informed by the largest roller manufacturer in the United States that there were too many obstacles to overcome, and that we could hardly be successful in devising a practical roller cabinet, owing to the great variety of lengths and diameters found in rollers; but we have successfully solved all the problems.

Here we have a roller cabinet that will take any length of roller within the width of the cabinet; a cabinet that will take the longest cylinder roller can also be utilized for holding small job rollers, and several such rollers can be hung on one rod.

The rods which support the hooks upon which the rollers are suspended are adjustable, and can be spaced to accommodate the diameter of the roller. This is a most important feature in the construction. It allows the entire space within the cabinet to be utilized, without waste, whatever the diameter of the rollers may be.

If the rollers do not exceed 2½ inches in diameter, two rods can be put on the same level by using the end notches for holding the ends of rods as shown in the lower section of the cabinet illustrated.

The Hamilton Roller Cabinets are made in five sizes, all the same height, and with the same number of adjustable rods. Four suspension hooks are supplied with every rod in a cabinet, therefore there will always be enough hooks when rollers are doubled up on a rod.

These suspension hooks are of various lengths, to provide for the variation in the diameter of rollers. One dozen rods are supplied with each cabinet. Two cabinets placed side by side against the wall will make one continuous cabinet, taking up very little space.

The front is covered by a roll curtain, which closes the entire cabinet and secures the contents from air and dust. It prolongs the life of the rollers and keeps them always moist and ready for use in doing good work.

A moisture pan of galvanized iron, which can be kept filled with water, is placed in the bottom of every cabinet. Cabinets are made of hardwood, nicely finished. The roll curtain is backed by heavy and very durable canvas.

PRICE-LIST AND DIMENSIONS

	Inside Width.	Inside Depth.	Outside Height.	No. Adjustable Rods.	Weight Crated.	Price.
No. 1.....	30 in.	5 in.	60 in.	12	165 lbs.	\$24 00
No. 2.....	42 in.	5 in.	60 in.	12	205 lbs.	32 00
No. 3.....	56 in.	5 in.	60 in.	12	245 lbs.	40 00
No. 4.....	68 in.	5 in.	60 in.	12	290 lbs.	48 00
No. 5.....	80 in.	5 in.	60 in.	12	335 lbs.	56 00

Special Quantity Discounts apply on all our material, including Wood Type.

ALL PRICES ARE SUBJECT TO REGULAR DISCOUNTS

The above prices are for cabinets complete, including 48 suspension hooks, one dozen rods, and moisture pan for each cabinet.

A valuable little Line Gauge—a printer's friend—will be mailed free to every printer who asks for it.

THE HAMILTON MFG. CO.

Main Office and Factories, . . . TWO RIVERS, WIS.

Eastern Office and Warehouse, . . . RAHWAY, N. J.

HAMILTON'S MODERN PRINTING-OFFICE FURNITURE IS FOR SALE BY ALL FIRST-CLASS DEALERS

Certain men see only figures—to them a pencil, a pad, and some figures measure life and all that is in it. You can't show *them* Old Hampshire Bond—they could not see past the figures.

But there are other men who can see other things. They have an eye for figures too, but they get the right perspective. They believe that a little extra money spent now and then for good things will pay dividends. You know these men—they stand out in the crowd. Suppose you show them

Old Hampshire Bond

some day and carry away their order. They would consider it a favor. You would be helping them as well as yourself.

The wise printer uses Old Hampshire Bond because it pleases his customer. That sounds simple, but there is room for thought. Suppose *you* think it over.

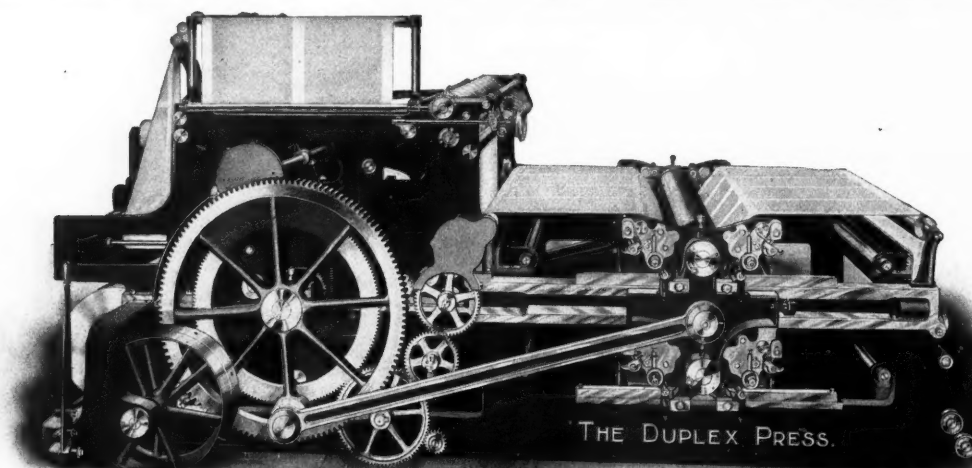
Hampshire Paper Company

*We are the only Paper Makers in the world making Bond Papers
exclusively*

South Hadley Falls, Mass.



THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers
WITHOUT STEREOTYPING

Menominee, Mich., *Herald-Leader*
Madison, Wis., *Democrat*
Berkeley, Cal., *Gazette*
Cleveland, Ohio, *Herold*
Charlotte, N. C., *News*
12-page, second purchase
La Crosse, Wis., *Tribune*
Massillon, Ohio, *Independent*
Elkhart, Ind., *Truth*
12-page
Salina, Kan., *Journal*
Guthrie, Okla., *Leader*
Pasadena, Cal., *News*
12-page
San Francisco, Cal., *Recorder*
Poughkeepsie, N. Y., *News*
Nashua, N. H., *Telegraph*
12-page, second purchase
Woonsocket, R. I., *La Tribune*
Edmonton, N. W. T., *Bulletin*
Roanoke, Va., *World*
12-page
Jackson, Miss., *News*
Du Bois, Pa., *Express*
Crookston, Minn., *Times*
Fort William, Ont., *Times-Journal*
St. Johns, N. F., *News*
" " *Telegram*
12-page
Marlboro, Mass., *Enterprise*
Lancaster, Pa., *News*
Stroudsburg, Pa., *Times*

Lancaster, Pa., *Intelligencer*
Twin presses, second purchase
Sydney, N. S., *Record*
" " *Post*
Rock Island, Ill., *Argus*
12-page, second purchase
Hot Springs, Ark., *Sentinel-Record*
North Tonawanda, N. Y., *News*
Second purchase
Muskogee, I. T., *Democrat*
Emporia, Kan., *Gazette*

SOME of OUR RECENT CUSTOMERS

Fitchburg, Mass., *Sentinel*
12-page, second purchase
Bristol, Tenn., *Herald*
Chicago, Ill., *Dzinnik Narodowy*
Hammond, Ind., *News*
Alliance, Ohio, *Review*
Cleveland, Ohio, *Jednota*
Waynesburg, Pa., *Independent*
Cheyenne, Wyo., *Tribune*
Chicago, Ill., *W. Smulski Pub. Co.*

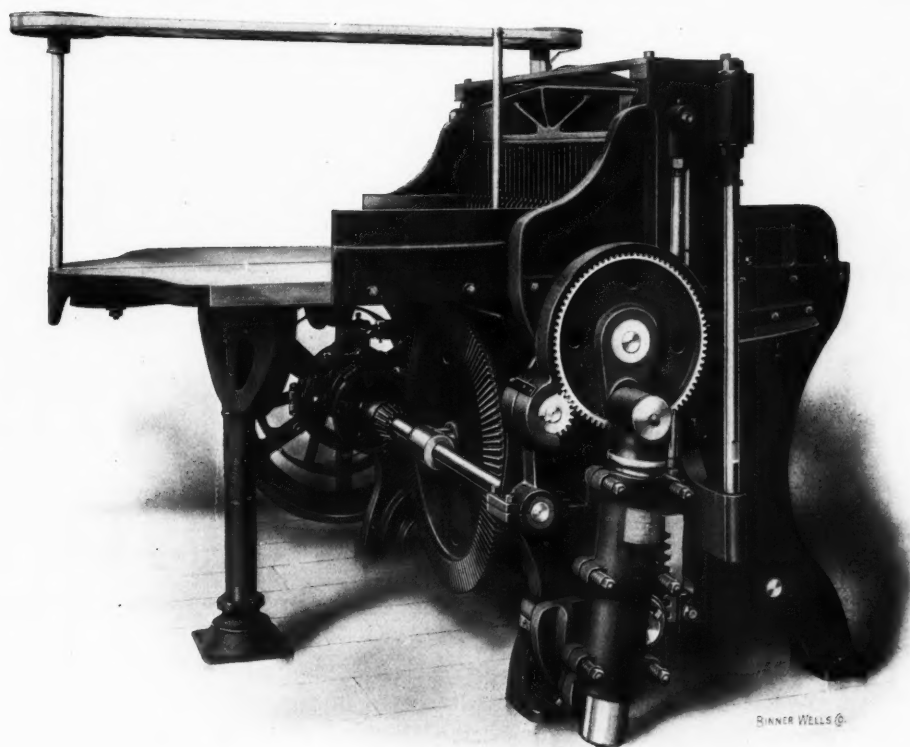
New York, N. Y., *Magyar Nepszava*
12-page
Mt. Vernon, Ohio, *Republican-News*
New Brighton, N. Y., *Staten Islander*
Halifax, N. S., *Chronicle*
Twin presses
Plattsburg, N. Y., *Sentinel*
St. Louis, Mo., *Record*
Jackson, Mich., *Patriot*
12-page, second purchase
South Framingham, Mass., *News*
Zurich, Switzerland
2 presses
Sioux Falls, S. D., *Press*
Moncton, N. B., *Times*
" " *Transcript*
Toledo, Ohio, *Amerika Echo*
Twin presses
Sidney, Ohio, *News*
Wilmington, N. C., *Dispatch*
San Francisco, Cal., *New World*
12-page
Santa Barbara, Cal., *Independent*
Brandon, Manitoba, *Sun*
Marquette, Mich., *Mining Journal*
12-page
Charleston, W. Va., *News-Mail*
San Bernardino, Cal., *Times-Index*
Havana, Cuba, *Post*
12-page
Long Island City, N. Y., *Star*
Zanesville, Ohio, *Sunday News*

OUR CUSTOMERS WRITE OUR ADS.

DUPLIX PRINTING PRESS CO. BATTLE CREEK, MICH.

JULY 1, 1906

THE
Seybold Treadle Holyoke
AUTOMATIC CLAMP



CUT OF 44-INCH. BUILT IN EIGHT SIZES.

Guaranteed to be the strongest, fastest and most accurate Automatic Cutting Machine built. 2,000 in daily use—many of them running side by side with other makes. We invite the most careful and fairest comparison.

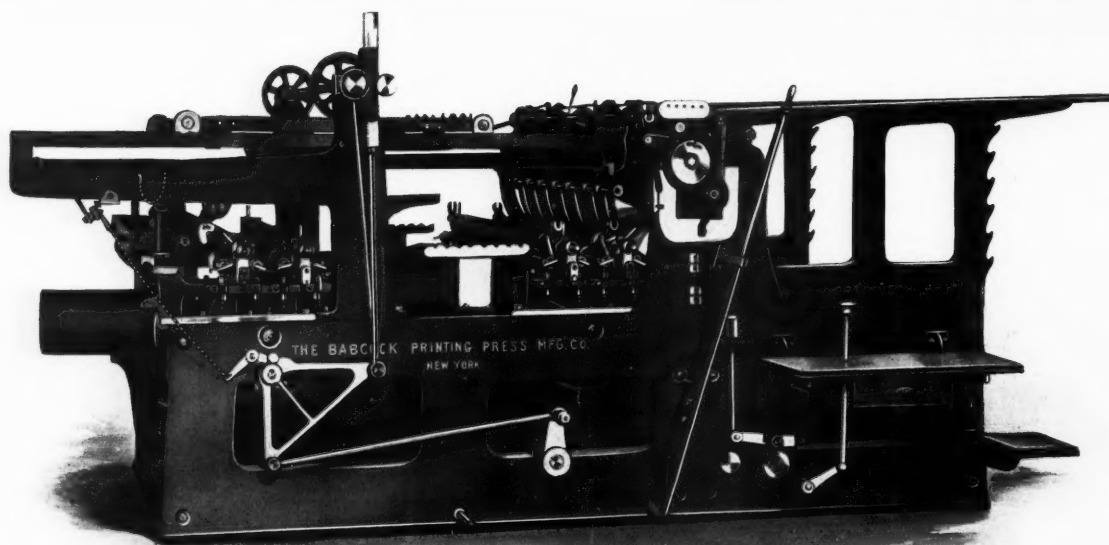
WRITE FOR PRICES AND TERMS

THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO.
NEW YORK :: CHICAGO :: SAN FRANCISCO

Southern Agents:
J. H. SCHROETER & BRO.
Atlanta, Ga.

Canada Agents:
THE J. L. MORRISON CO.
Toronto



THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office. 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

The Babcock Optimus The Babcock Optimus

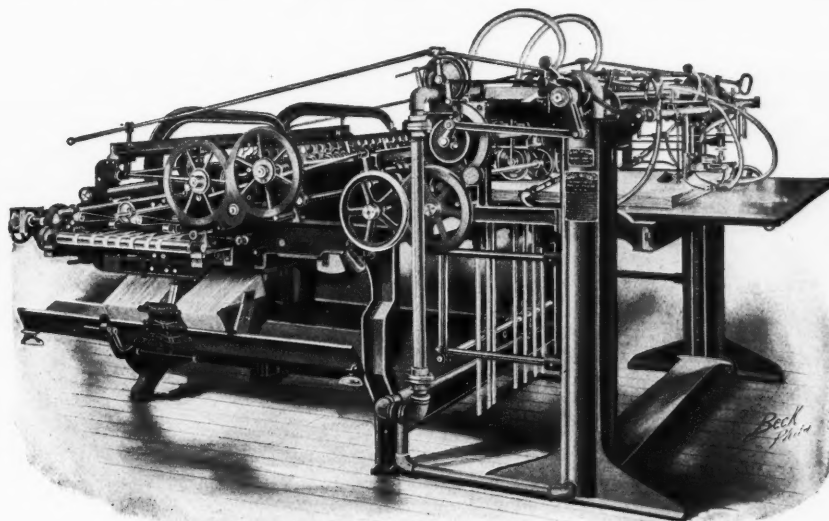
A printing press is not bought to sell again. It is a tool of trade by the aid of which merchandise is manufactured. The first consideration of the buyer should be the ability of this tool to manufacture the most product, best done, at least expense, in the shortest time.

It is not the cost of the tool or machine, but the cost of the product of that machine, that is of serious concern. The tool is bought but once; the product is made all the time, is sold all the time, and in it lies profit and the ability to compete.

The machine that costs least to own and operate is that which produces the best most quickly and cheaply regardless of its first cost. In selling the Optimus we make no argument on price; but the buyer will receive from it a greater product, better done, at less expense, in a shorter time than is possible with any other. It secures the greater profit, dominates competition, and is a better press than you know.

The Babcock Optimus

SET IN BARNHART OLD STYLE



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

AMONG OUR CUSTOMERS FOR KING FEEDERS ARE

Curtis Publishing Co.....	Philadelphia.....	18	H. M. Plimpton & Co.....	Norwood, Mass.	3
Times Printing House.....	"	2	J. J. Arakelyan	Boston, Mass.	1
Mr. Geo. F. Lasher.....	"	6	Western Methodist Book Concern, Cincinnati, Ohio, ..		3
Historical Publishing Co.....	"	1	Peruna Drug Mfg. Co.	Columbus, Ohio	1
American Lithographic Co.....	New York City.....	2	Egbert, Fidler & Chambers.....	Davenport, Iowa....	1
Doubleday, Page & Co.....	"	3	Inland Printer Co.....	Chicago, Ill.	1
Williams Printing Co.	"	1	Kenfield Publishing Co.....	"	2
Chas. Schweinler Press	"	1	Rozek, Theelin & Larf	"	1
Methodist Book Concern.....	"	2			

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA

CHICAGO OFFICE, 59 WEST JACKSON BOULEVARD

Agent for Great Britain, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM

WAS IT NOT



Fra Elbertus who first said "Every knock is a boost?" and how true it is, for some of my competitors' salesmen have been knocking me so hard, so assiduously, as to be doing me more good than the firm they draw salary from. But among the things they *omit* to say, is that if *Bingham* wasn't cutting a figure he wouldn't be knocked. They forget, too, to remark that *Bingham* is their *pattern*, not patron Saint; that every move he makes they try to follow; that *Bingham* has made every improvement in the Roller-making business, in method and formula, that has been made since Printers' Rollers were a necessity.

¶ I would suggest to traducers that they translate the following and always have it in mind:

"CAVE QUID DICIS, QUANDO, ET CUI"

¶ During the past season, writers to trade journals on the Roller question have been as thick as flies in summer, each one putting up his holler, demanding better Rollers, yelling like

a Piute Indian for those made from a formula of chemical impossibilities, that he has heard of, or has culled from an obsolete publication.

¶ If these contributors really have had the troubles they have described and offer so many old-womanish remedies for, they are to be sympathized with, for these difficulties are all unnecessary, and can be obviated. *None of these writer chaps buy my Rollers*, a conclusive argument (not coming from me) that there are no Rollers so good as mine. *It is the others that give the trouble* and cause the howls. Use the Rollers I make, abolish your dope box, save time and incidentally do better work with no worry.

Herbert M. Bingham

BINGHAM BROTHERS CO.

FOUNDED 1849

ROLLER MAKERS

NEW YORK - - - - - 406-408 Pearl Street

PHILADELPHIA - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland



Your Hobby
Should be
QUEEN CITY INK



Copyrighted 1908
A. L. Jansson

H. D. BLACK, 113.

BLUE, 3049.

PINK TINT, 3576.



DARK SILK GREEN, 411.

The Queen City Printing Ink Co.

Makers of High-Grade
≈ PRINTING INKS ≈

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA

The MONOTYPE PRIZE CONTESTS

These are now on, and the operators of several hundred Monotypes are busy hustling to build up new records.

Extraordinary Speed, Scope and Profit-making are the three objectives toward which the Monotype world of to-day with all its might is struggling; and from what we already have seen we can promise results heretofore undreamed of.

The Prize Contest is a splendid stimulus, and under its influence the profits to be derived from operating Monotype machines soon will surpass the phenomenal results already obtained; and under its influence operators will raise themselves to a new plane of skill and precision of which they may well be proud.

No man need be ashamed to appear on the roll of honor which will follow in the wake of this remarkable undertaking; and it is safe to say that in every printery of the land, and in those of Europe as well, his name will be known, his face will be familiar, and his record firmly established.

If a wise hint were to be given those who have not Monotypes it would contain a suggestion that they purchase at once, and thereby gain the unprecedented advantages which are enjoyed by the fortunate owners of those machines.

Speaking for ourselves, we can freely say that as a money-maker for the printer, the Monotype has far surpassed even our greatest expectations.

The operators of Monotype machines and their foremen who wish to participate and have not already entered the contest should do so at once. "Monotypit," our official organ, will be sent free upon application to all who wish to keep in touch with the contest and with the latest progress in matters pertaining to machine composition.

Wood & Nathan Company

Sole Selling Agent

THE MONOTYPE

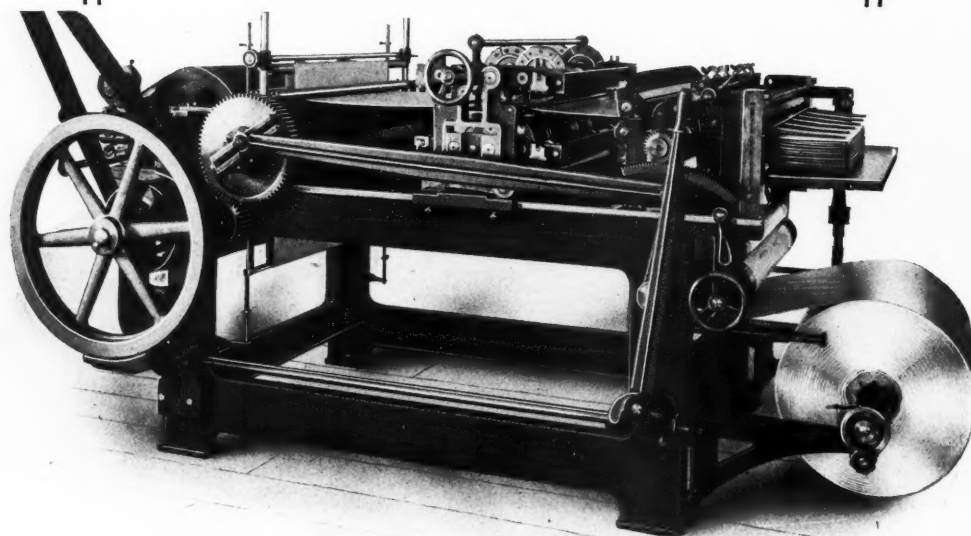
1 Madison Avenue

New York City

COMPARE *The Printing Art*, *The Progressive Printer* and a magazine whose name we are unable to mention on account of the recent postal restrictions, and notice how much superior are the printed results obtained on our

"No. 1 Pure White"

over other technical journals which are printed on other grades of enameled paper.



IN STOCK AND FOR SALE
BY ALL PAPER JOBBERS

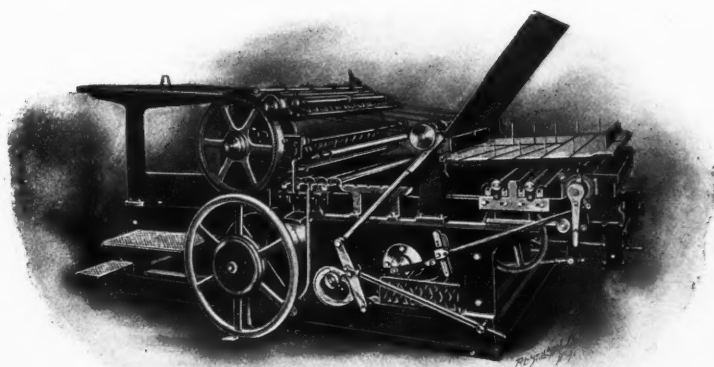
MADE BY

The Champion Coated Paper Co.

HAMILTON, OHIO

Press Economy

SOME have the idea that economy consists in buying the cheapest press to be had, without regard to the quantity and quality of the work it will do; but with the wise buyer first cost is a secondary consideration.



The Whitlock Press

Is the choice of the discriminating purchaser, for in it he secures a press that will turn out first-class printing at a profitable speed and at small expense for operation. This is true press economy. The price is reasonable, too.

Agencies covering America and Europe:

Western Agents
AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver, Los
Angeles, San Francisco.

Southern Agents:
Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:
Messrs. T. W. & C. B. SHERIDAN,
10 Johnson's Court, Fleet St., London, E. C.

FOR CIRCULARS, PRICES, ETC., WRITE

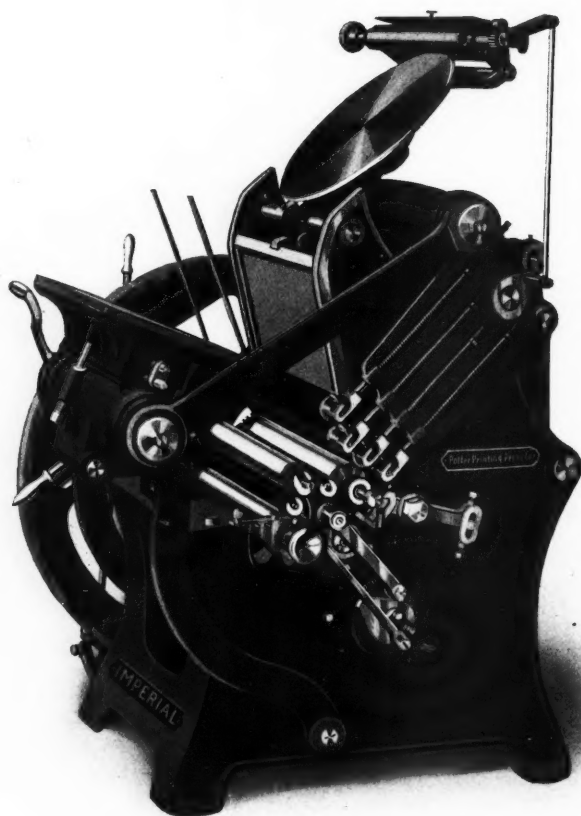
**THE WHITLOCK PRINTING
PRESS MFG. CO., of Derby, Conn.**

AT THE SALES OFFICES BELOW:

Fuller (Flatiron) Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.

The Imperial Art Press

THE LATEST AND BEST
Adapted for Highest Grade of Work



Contains Features Found in No Other Job Press
Two Sizes: 10 x 15 and 14 x 22

IMPERIAL ART PRESS COMPANY

77 Summer Street, Boston, Mass., U. S. A.

"An Ounce of Indorsement is worth a Ton of Argument"

"The Proof of the Pudding" is in the using when it comes to a folding machine, and when, after using a machine for years, a publisher will still indorse it, then it is the machine you want, even if it is slightly higher in price than some other make.

WHAT SOME OF OUR OLD CUSTOMERS SAY ABOUT THEIR ECLIPSE

Lebanon, Pa., Daily Times (July 3, 1906) — "We have used our Eclipse folder for about ten years, and have found it satisfactory."

Rochester, Minn., Daily Post and Record (July 2, 1906) — "We think the Eclipse by all means the best newspaper folder on the market, and that decision is arrived at after some ten or more years' use of the machine."

Atlantic, Iowa, Daily Democrat (June 30, 1906) — "The Eclipse folder purchased about six years ago is working O. K."

Amsterdam, N. Y., Daily Sentinel (July 2, 1906) — "We are well pleased with the Eclipse folder purchased from you about three years ago. Last Saturday night it folded our Sunday edition of 3,200 three-page papers without a stop or without the destruction of a single paper."

Vicksburg, Miss., Daily American (July 3, 1906) — "Our Eclipse folder is working all right."

Newburg, N. Y., Daily Journal (July 2, 1906) — "The folder we purchased about three years ago is working very satisfactorily."

Victor, Colo., Daily Record (July 3, 1906) — "Our Eclipse folder, purchased five years ago, is working nicely."

Alton, Ill., Daily Telegraph (July 5, 1906) — "Our Eclipse folder is giving excellent satisfaction. It is a pleasure to see it work, which it does in an intelligent, human way."

Cripple Creek, Colo., Daily Star (July 3, 1906) — "Folder purchased about ten years ago is working satisfactorily."

Washington, Iowa, Democrat (July 6, 1906) — "Our Eclipse folder has been in use twelve years, and works better now than ever."

Mitchell, S. D., Daily Republican and Capital (July 3, 1906) — "We are having no trouble whatever with our Eclipse folder. Have been using it on both our daily and weekly for five years and it is apparently doing just as good work as when first installed."

Arkansas City, Kan., Daily Traveler (July 4, 1906) — "Our Eclipse folder works very satisfactorily."

Columbus, Ohio, Daily Courier (July 4, 1906) — "Our Eclipse folder purchased seven years ago is giving complete satisfaction. We can cheerfully recommend it."

Anderson, S. C., Daily Mail (July 2, 1906) — "The Eclipse folder has been working satisfactorily, and we have had no trouble with it whatever. It has had less attention and given less trouble than any piece of machinery in the office."

Griffin, Ga., Daily News and Sun (July 5, 1906) — "Our Eclipse purchased about a year ago is O. K."

Chanute, Kan., Daily Sun (June 30, 1906) — "Our Eclipse machine has always given satisfaction during the five years we have had it."

Trinidad, Colo., Daily Chronicle News — "Your folder is doing good work and has given us no trouble."

Spartanburg, S. C., Daily Journal (July 3, 1906) — "We cheerfully bear witness to the merits of the Eclipse folder, which we have been satisfactorily using for several years."

Long Prairie, Minn., Argus (July 2, 1906) — "We have used the Eclipse folder for seven years and in all that time I do not remember that a single part was broken or any delay caused by any part failing to work."

Tiffin, Ohio, Daily Tribune (June 30, 1906) — "The Eclipse folder has given entire satisfaction. We think it the best folder on the market, and would recommend it to any one."

Glen Falls, N. Y., Daily Post and Republican (June 30, 1906) — "Our folder is entirely satisfactory."

Huntington, W. Va., Daily Herald (July 2, 1906) — "The Eclipse folder is giving decided satisfaction."

Trenton, Mo., Daily Republican-Tribune (July 2, 1906) — "The Eclipse folder is doing good work."

Ft. Wayne, Ind., Daily Freie Presse (July 3, 1906) — "The Eclipse folder purchased of you last year gives perfect satisfaction, and works as well as any higher priced machine."

Syracuse, N. Y., Union (July 3, 1906) — "Our Eclipse folder is one of the best paying investments we have."

Anniston, Ala., Evening Star (July 3, 1906) — "The Eclipse folder is giving perfect satisfaction."

Athens, Ga., The Southern Field (July 3, 1906) — "We fold more than 26,000 copies of the Southern Field on the Eclipse each week and we are highly pleased with the work of the machine."

Clinton, Mo., Daily Republican (July 5, 1906) — "We have been using the Eclipse for a number of years and it is giving perfect satisfaction."

Delphos, Ohio, Daily Herald (July 5, 1906) — "The Eclipse is working O. K."

Greensboro, N. C., Daily Record (July 5, 1906) — "The Eclipse is all right."

Cornwall-on-Hudson, N. Y., Local (July 3, 1906) — "The Eclipse folder, which we purchased some four or five years ago, is very satisfactory, and well worth all we paid for it."

Elkhorn, Wis., Independent (July 2, 1906) — "Our folder, installed in 1899, has given very good satisfaction and we would not think of doing without it."

Washington, Mo., Observer (July 2, 1906) — "The folder is doing fine work and we have no complaint to make. If we were going to place 100 orders, the Eclipse would get them all."

Toledo, Ohio, Amerika Echo (July 2, 1906) — "Our folder which we bought about three years ago, is in perfect condition. We have had no trouble with your machine and it is working every day. We are certainly well satisfied with the Eclipse folder."

East Greenwich, R. I., Pendulum (July 2, 1906) — "We have used the folder for our paper each week for over seven years and have never had any trouble with it, or any expense."

Jefferson, Ohio, Sentinel (June 30, 1906) — "We have had one of your folders in our office for two years, and the only thing done to it in that time was to tighten the tapes."

Howell, Mich., Democrat (June 30, 1906) — "Our machine is as good as the day it came out of the shop. We are in love with it (if you will permit us to say so). It is a gem every day in the week."

Chariton, Iowa, Herald (June 30, 1906) — "My folder is O. K."

Topeka, Kan., Advocate (July 2, 1906) — "The Eclipse folder is giving perfect satisfaction. It does excellent work and we are more than pleased with it."

Hallock, Minn., News (July 2, 1906) — "We have used the Eclipse folding machine for three years, and we are entirely satisfied with it in every way. The machine has given no trouble whatever and is as good as the day we bought it."

Hillsboro, N. D., Banner (July 2, 1906) — "The Eclipse folder, which we have used for nearly five years, is in perfect condition and practically as good as new. It does good work and we are well pleased with it."

Middletown, Ohio, Journal (June 30, 1906) — "Our folder is working satisfactorily."

Marion, Ky., Crittenden Press (July 2, 1906) — "Our folder is working splendidly and we could not do without it."

Massena, N. Y., Observer (July 4, 1906) — "Our folder troubles ceased when we got the Eclipse, and the machine is as good to-day and doing as satisfactory work as when we first got it."

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We have testimonials by the hundreds. Let us send them to you.

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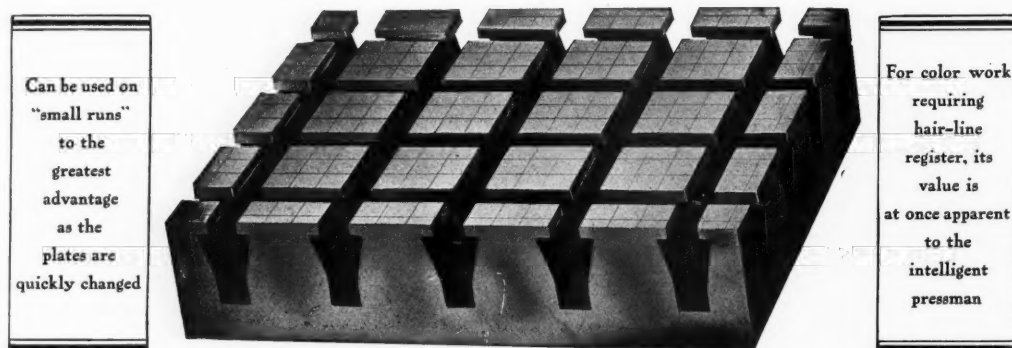
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to the
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requiring
hair-line
register, its
value is
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intelligent
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Narrow Margin Clamp

Of this "Unique" over 10,000
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the United States.



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The "Unique" Block possesses manifold advantages for any and all kinds of plate printing.

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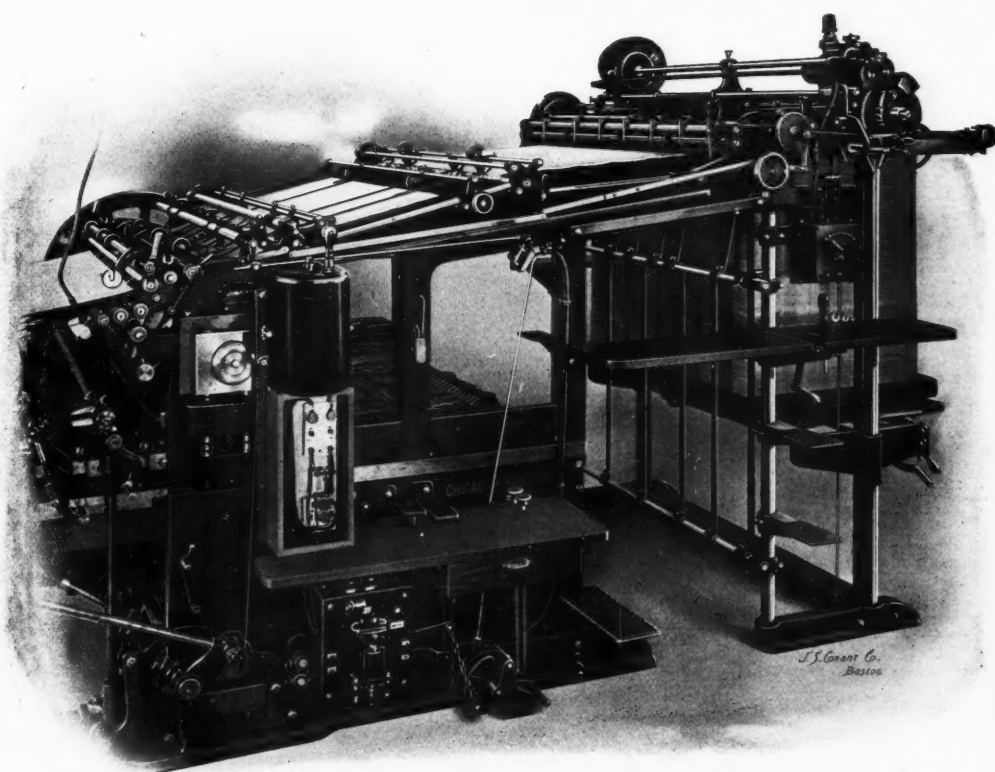
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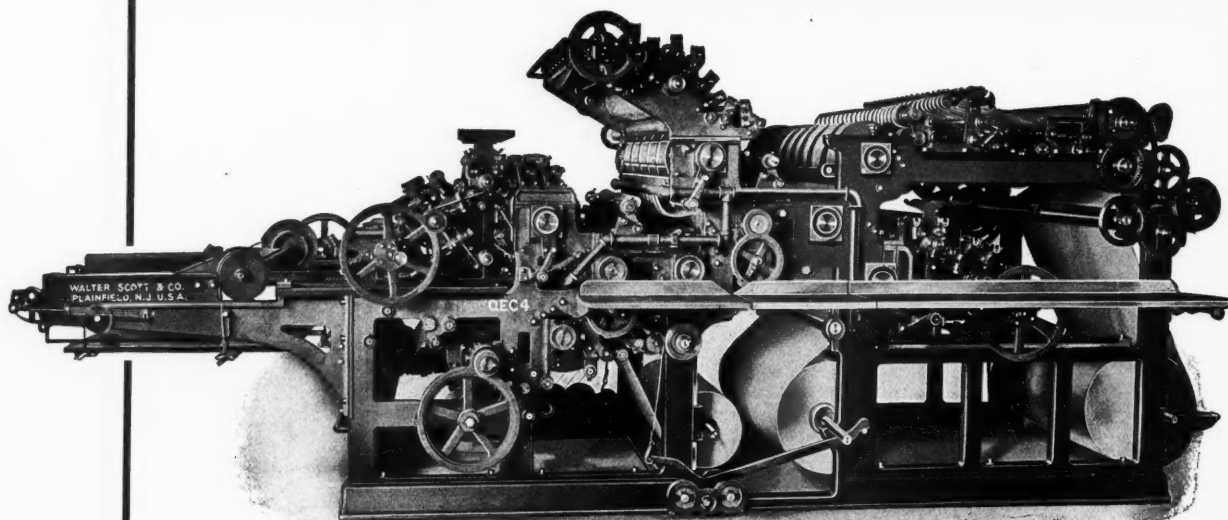
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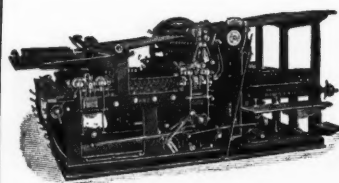
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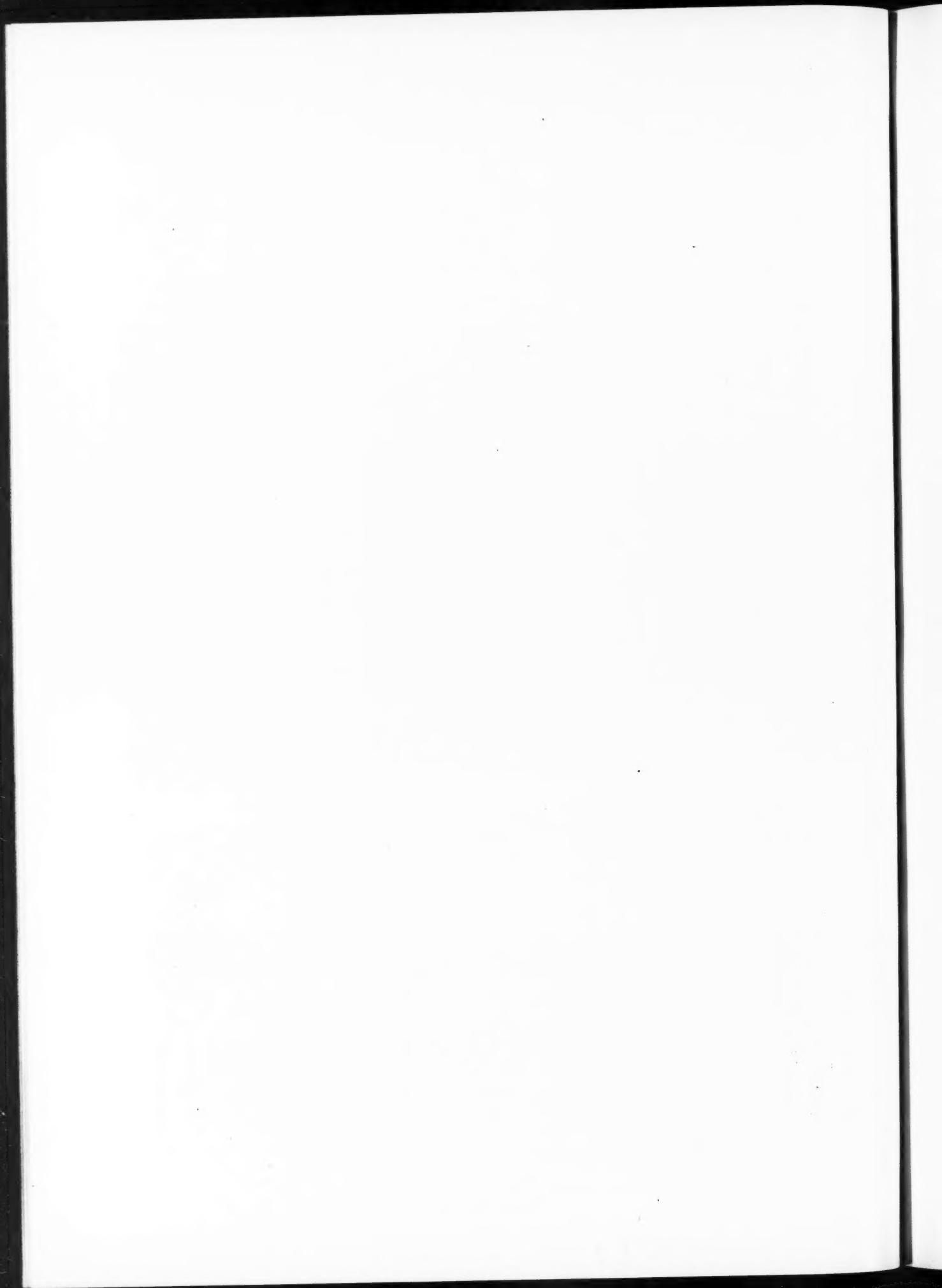
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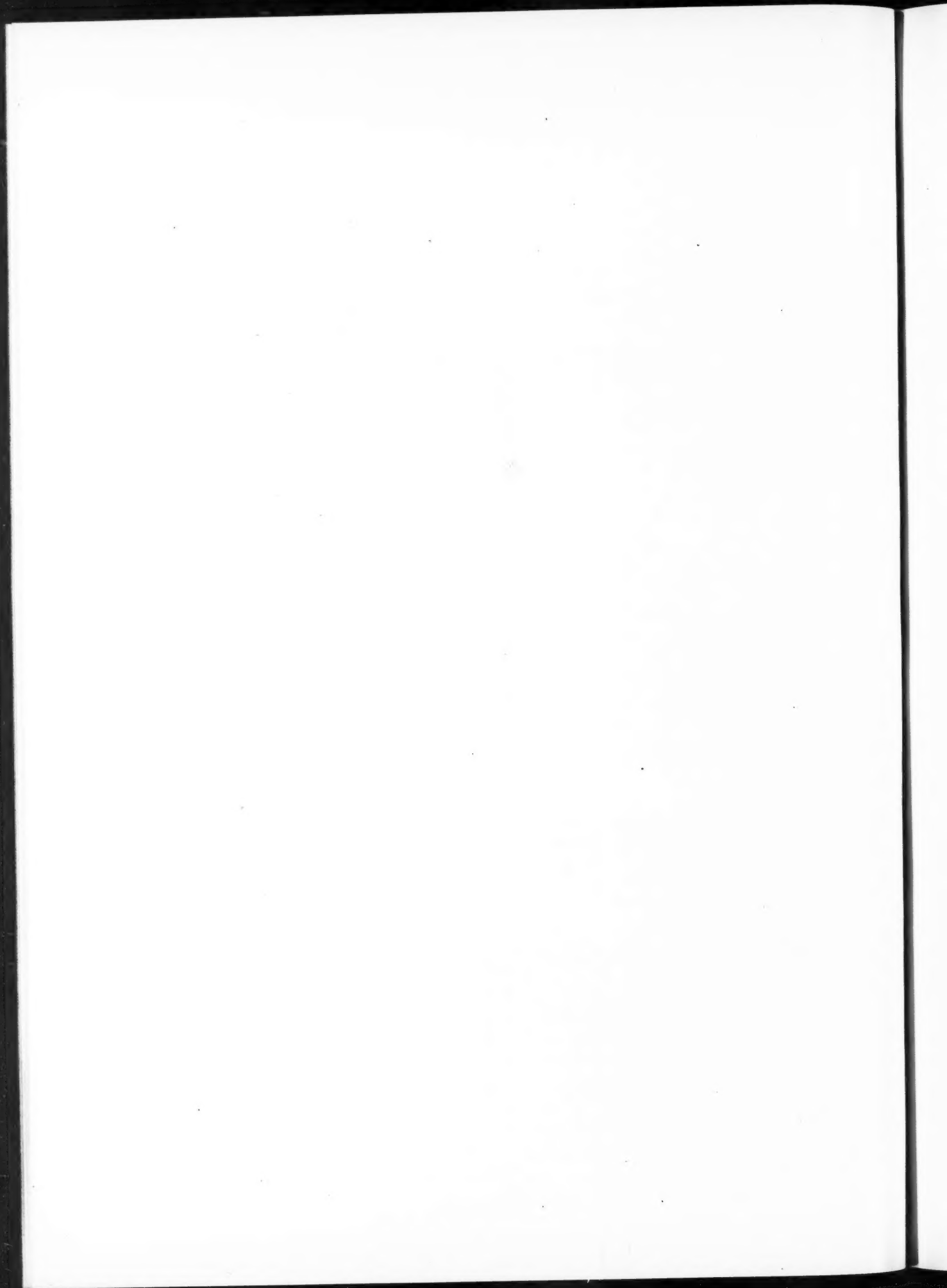


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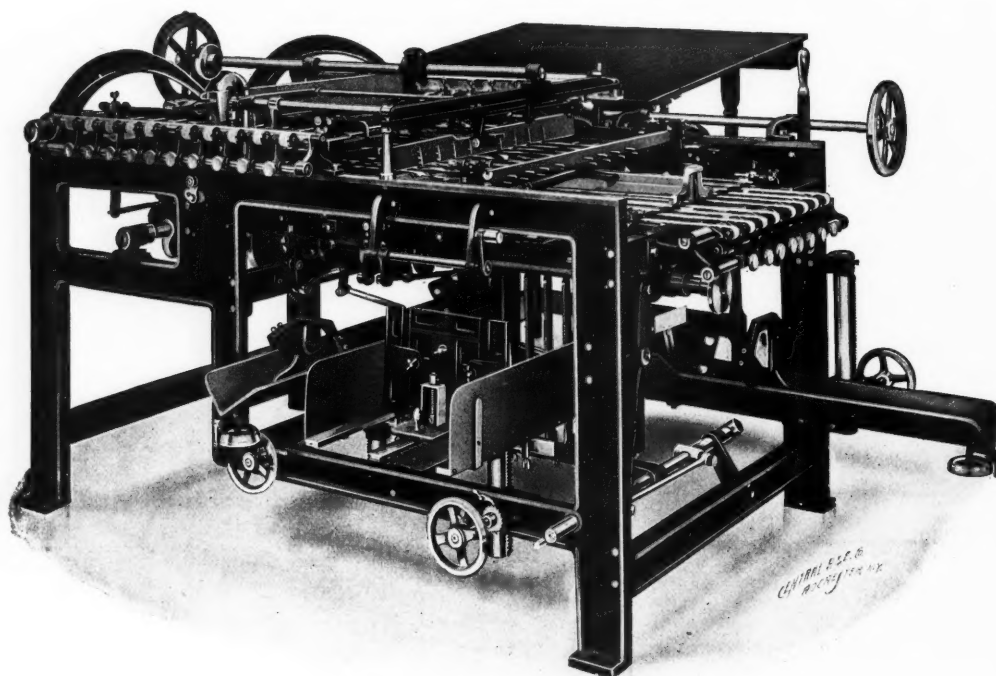
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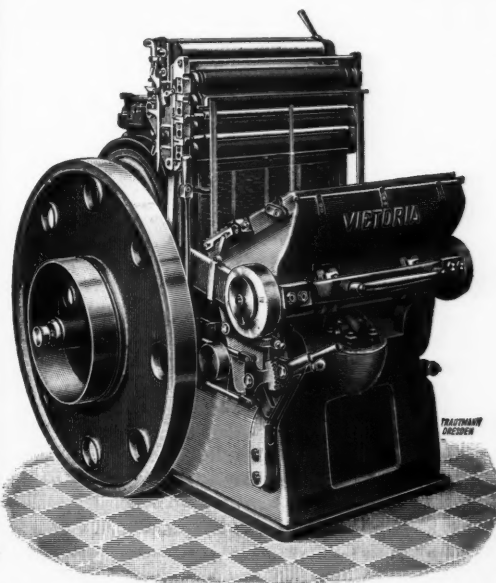
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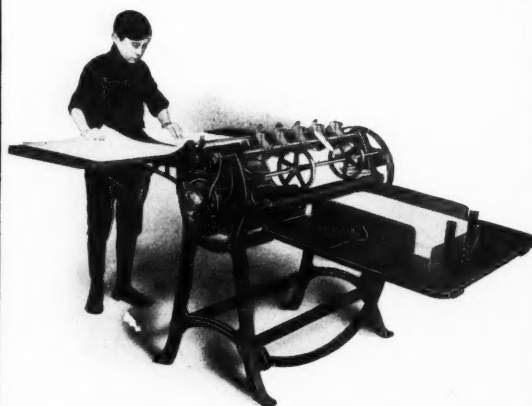
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No Rubber Bands.
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Special Sizes made to order.**

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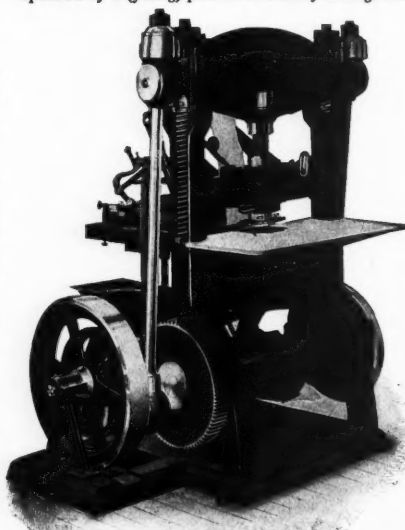
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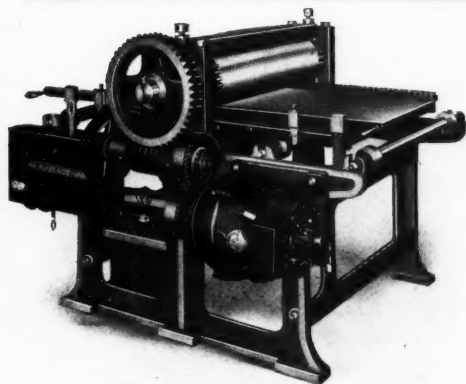
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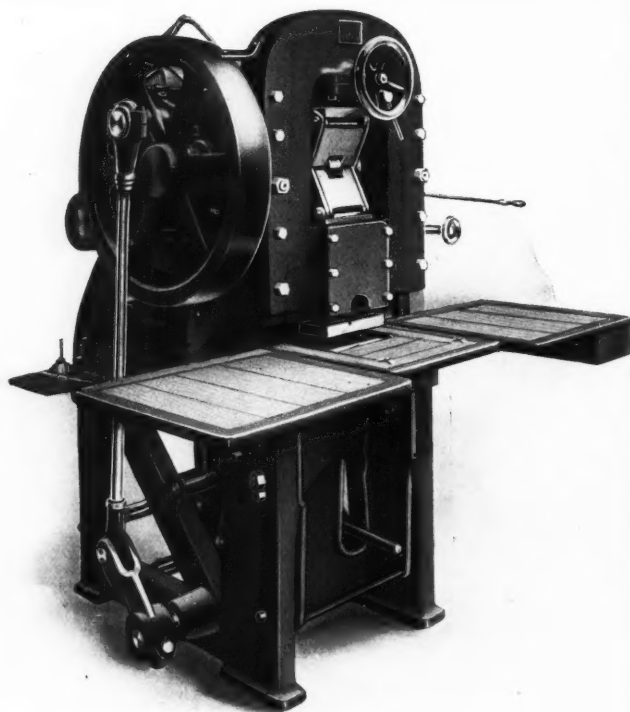
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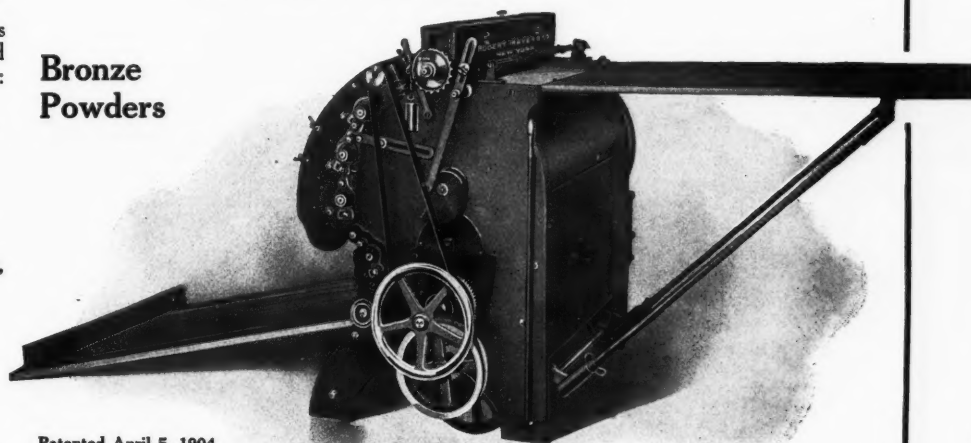
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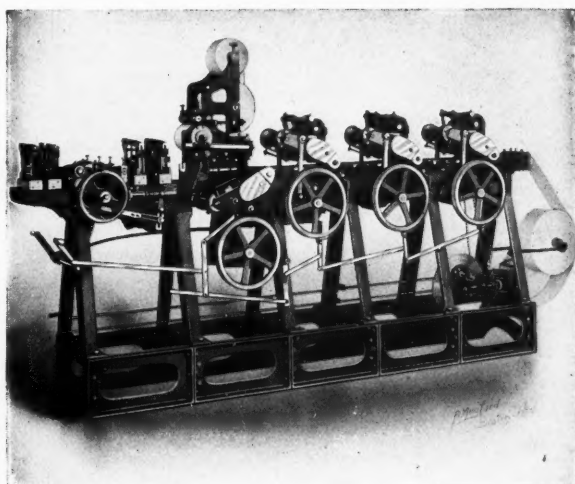
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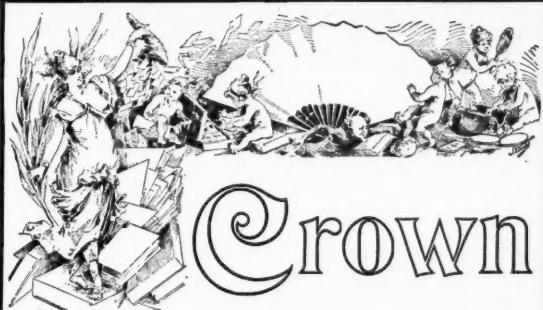
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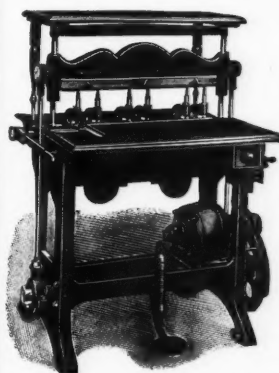
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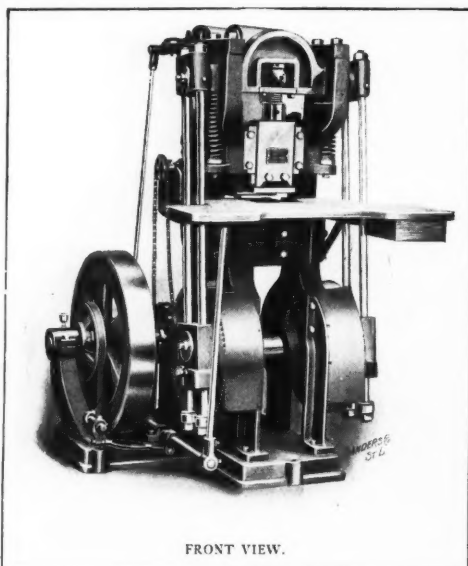
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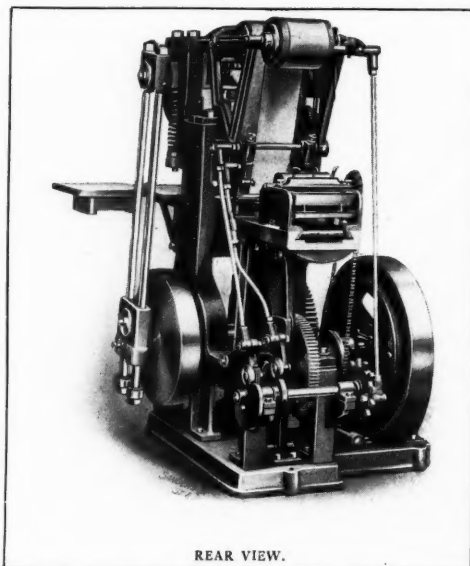
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The Modern Machine Company
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"The
Press
Without
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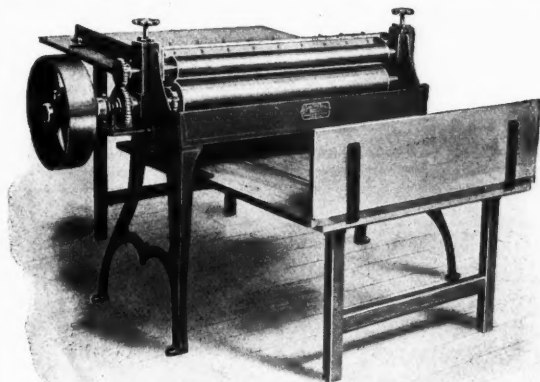
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Will Coat paper or box board of any kind from tissue to board $\frac{1}{8}$ inch thick, lined or unlined, with

Paraffine or solution of colored sizings or fillers. By etching the roll and using printers' ink in the reservoir this machine

Will Print sheets of board.

The amount of paraffine saved over that required by other machines and methods will pay for this labor-saver in a short time.

M. D. KNOWLTON COMPANY

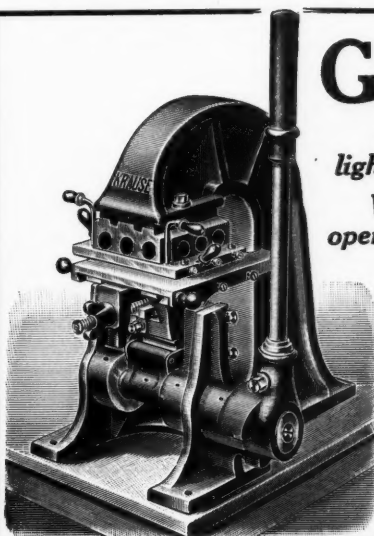
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Gilding Press "Krause"

*For
light work
With
open frame*

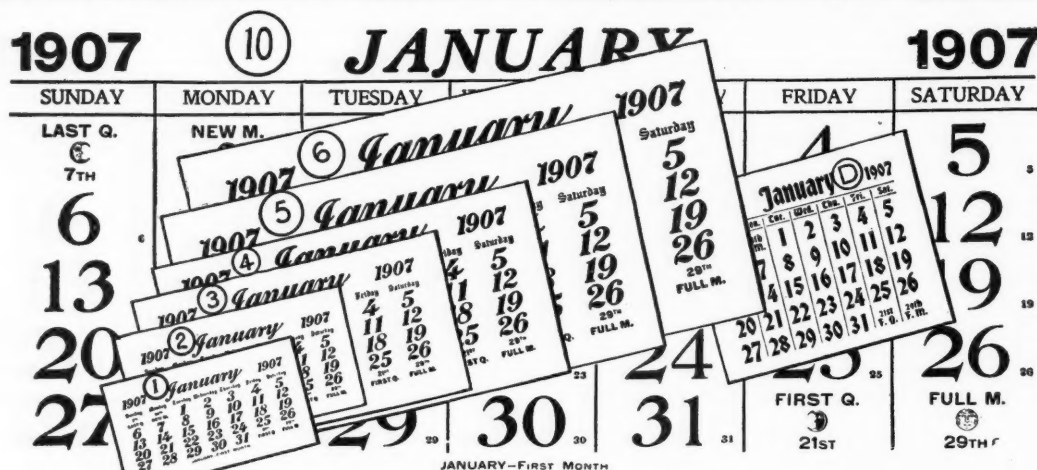


Code Word	No.	Blocking Surface	Bed	Space between center of Blocking Plate and Frame
Bepeinzing	B P I	$8\frac{5}{8} \times 7\frac{1}{8}$ in.	$10\frac{1}{4} \times 10\frac{1}{4}$ in.	$8\frac{1}{4}$ in.

¶ As this press is *open on three sides* and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

**KARL KRAUSE, LEIPZIG,
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"A leather-covered spindle-pulley improves the driving power of the belt, increases speed, saves power, prevents premature destruction of the eyelet-belt and avoids undue wear and tear on the bearings. Don't remove the leather cover."

— FROM "POINTS OF PRACTICAL VALUE."

The leather-covered spindle-pulley used on our routers is one of those little things which, inconspicuous in themselves, add so much to the general efficiency of the machine. It is one of a number of well-considered details that combine to make the Royle Routers what they are—the most finished machines of their class on the market to-day.

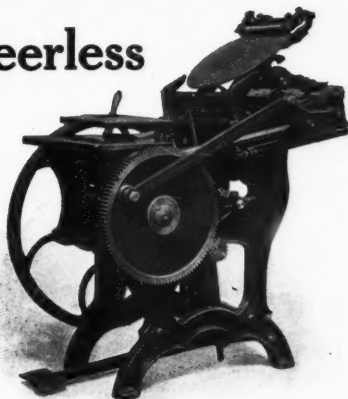
Some people think these minor matters can be dispensed with and no harm done, but this is a mistake. The leather cover is there for a purpose. It should not be removed, and when it wears out should be promptly renewed.

Life is largely made up of trifles, and so are machines. There is thought at the bottom of every detail of our routers and the best service follows when the machines are maintained as nearly as possible in the condition in which we send them out.

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Can be fed at higher speeds, because the sheet is laid on an *inclined* platen at *absolute rest*.

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We've been building these presses twenty-nine years.

Built in six sizes.

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Frame strong, heavy, doubly braced.

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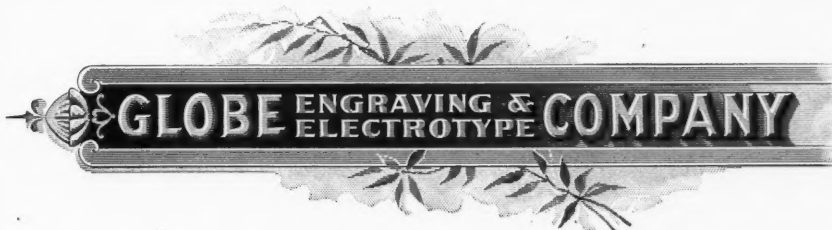
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THE DOCTOR

No. 1

When, O When! are you going to get out that color catalogue? Don't you
know that the average printer is all at sea when it comes to names of shades of inks?
The name without the sample is just no hunch at all. You asked me not long since
why I did not order ink of you, and I told you that I can't do it, because I don't
know the shades as you do, and I haven't always a sample.

REVIEW, FOREST, OHIO.

No. 2

Thanks for the color catalogue, as it is just what the doctor ordered for the
printer. Will avail myself of it soon. Inclosed find order.

REVIEW, FOREST, OHIO.

Send for a copy of my Price-List and Sample-Book, as it contains many useful
hints for relieving troubles in the pressroom. It is just as necessary to the printer
as the doctor is to the sick patient. Money back when goods are not found as
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From Florida we get:

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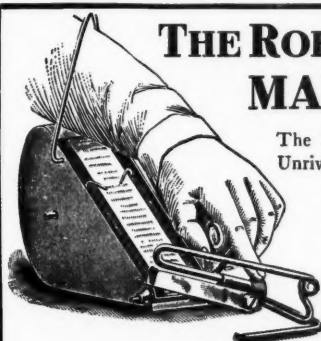
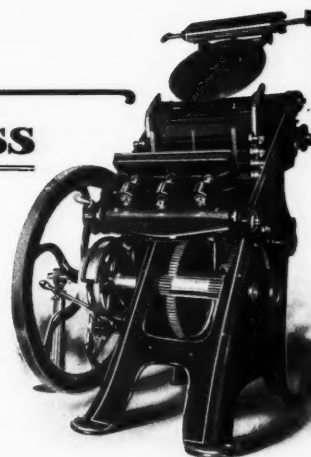
One of the best rated printers in "Frisco," after using the press, and on being cleaned out by the "Big Fire," writes:

We take pleasure in handing you, through the "Hadwen Swain Mfg. Co.," order for Prouty Presses as follows: Three No. 2, 9 x 13; five No. 3, 10 x 15; two No. 4, 12 x 18.

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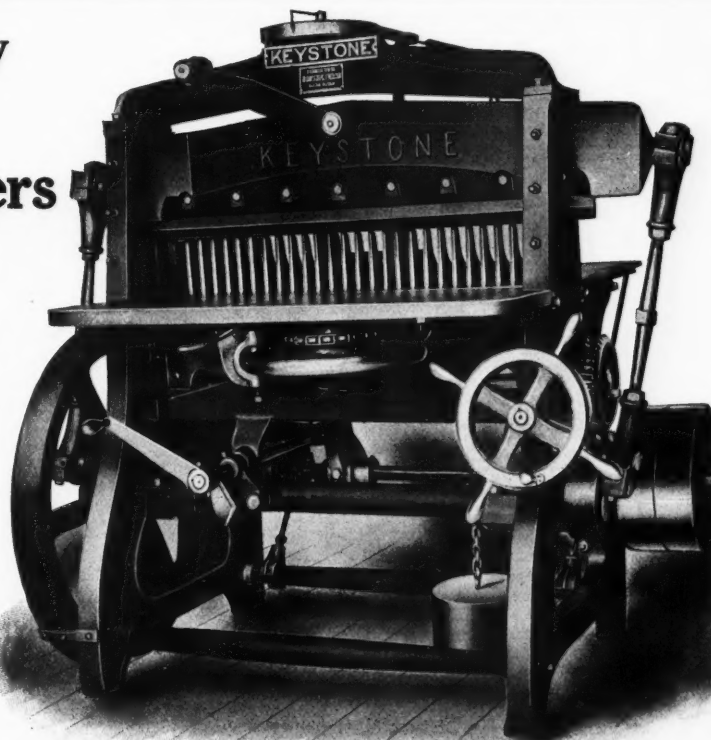
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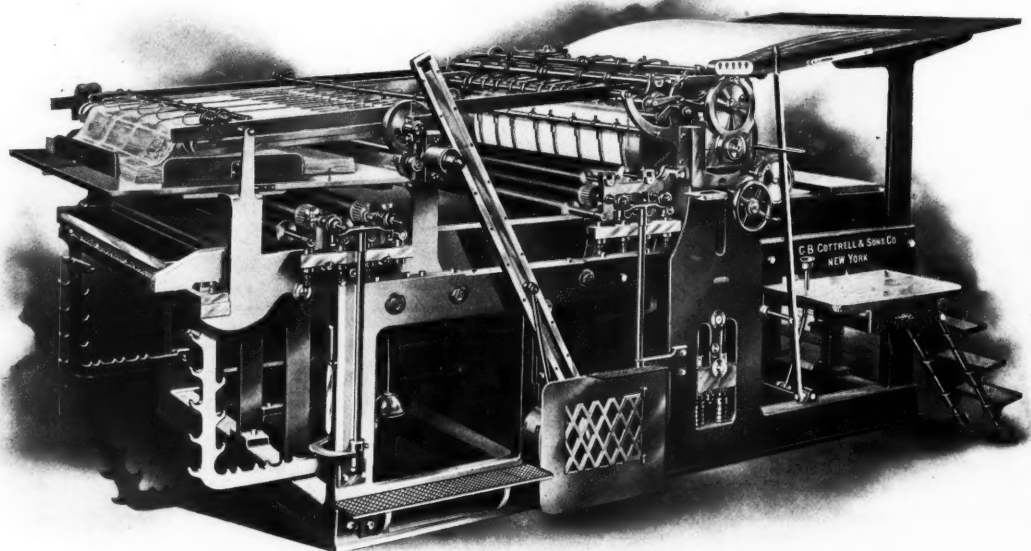
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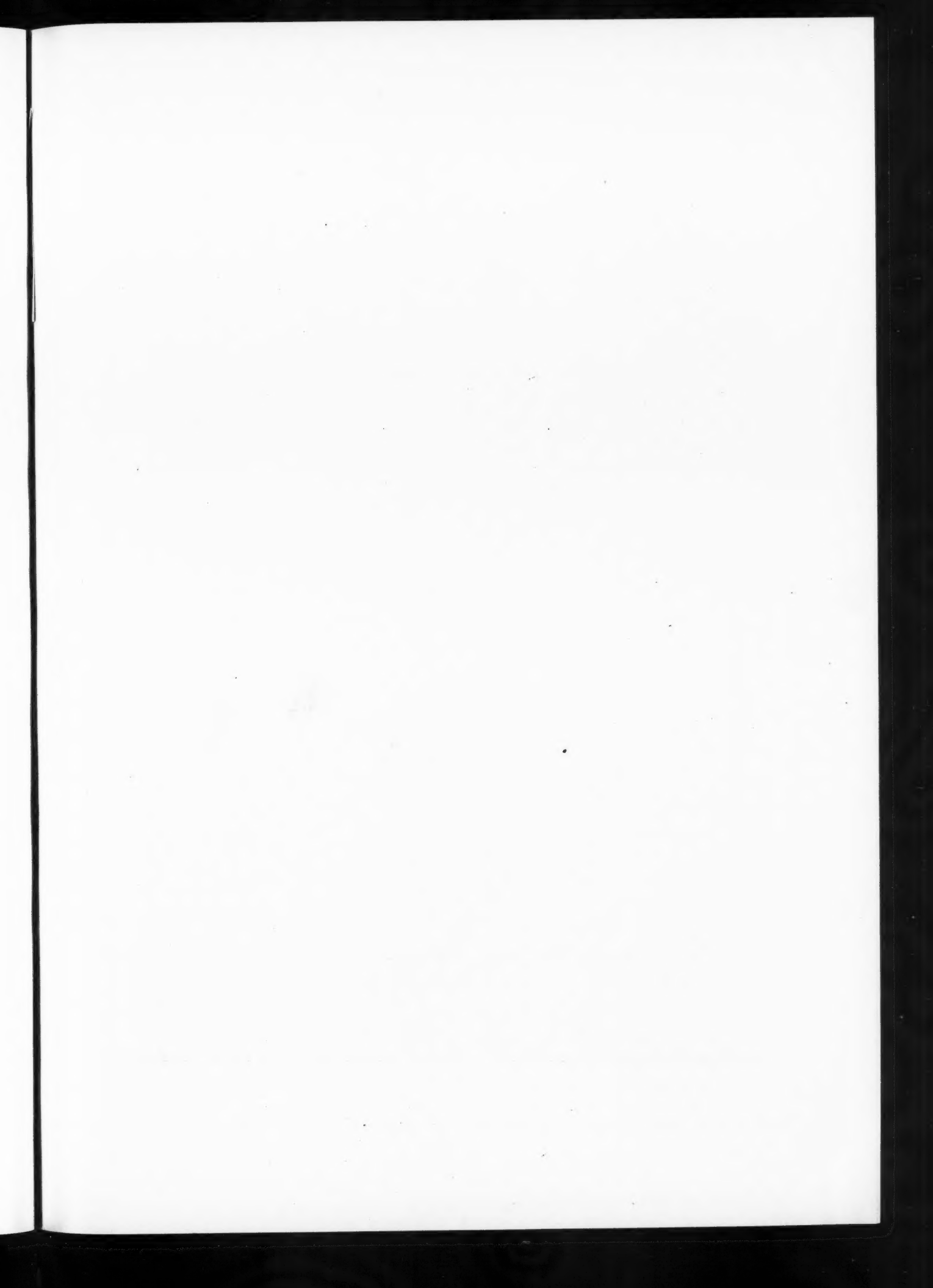
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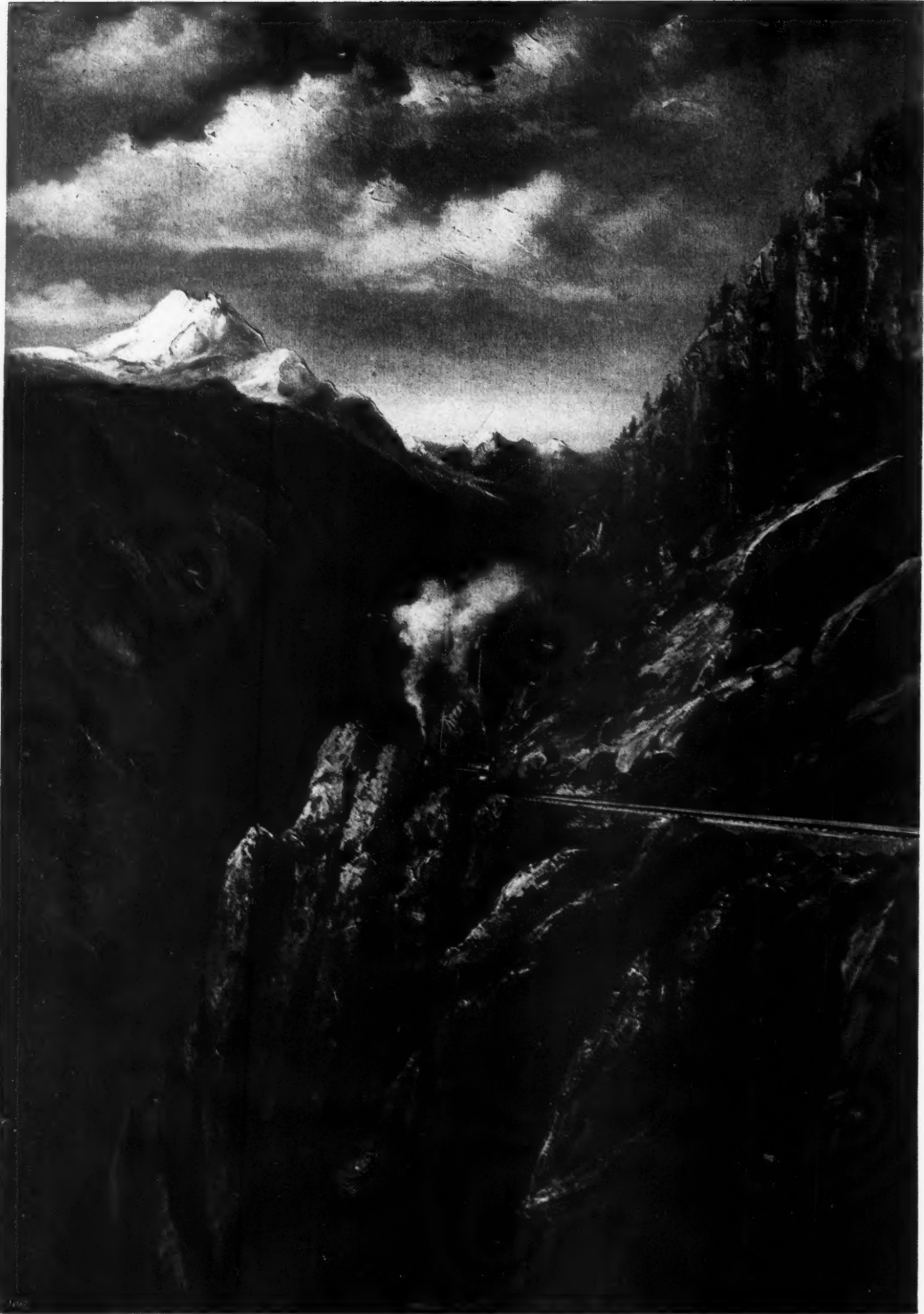
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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AUGUST, 1906

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DISCURSIONS OF A RETIRED PRINTER.

NO. II.—BY "QUADRAT."



To properly see a large object or properly comprehend a historical period it is necessary to get a proper visual or mental perspective. We can not appreciate the immensity of a mountain if we camp at its base: as we move away from it, its true grandeur is seen; so it is also with historical events. The past is the perspective of the present, as it is also the best prophet of the future. So, by leave of our editor, I shall devote this article to an endeavor to place the reader in a true perspective to those events, closer to the present day, which I propose to relate, in which men known in some degree to all printers participated, and which will, perhaps, be more interesting because more intimate.

The earlier printers made their own types, presses, inks and paper, or supervised the making. As the demand for printing increased, the manufacture of the implements and materials used by printers were taken up as separate businesses. The first typefoundries were established in Holland, and down to the third quarter of the eighteenth century, until about the year of American independence, Holland was the chief center of printing and publishing and typemaking.

Except Switzerland, Holland was the first country to have freedom of conscience and of the press, this liberty being the fruit of a heroic war of eighty years, waged against Spain for independence, when Spain was at the apex of its power. Dutch freedom was secured at the end of

the sixteenth century; English liberty of the press not until the beginning of the eighteenth century, while Prussia enjoyed a like freedom under Frederick the Great from 1711.

At the beginning of the eighteenth century there were two literatures, French and English, and they were as little known to each other as the Chinese literature is known to the American of to-day. All educated Europe spoke French and read French authors almost exclusively, and saw French plays and followed French fashions; but France, until the death of Louis XV. in 1774, and in fact until the great revolution of 1789 swept away and punished tyranny, was not free; and its great authors, such as Diderot, Voltaire, d'Alembert, Rousseau and many others, were not allowed to print their chief works in France. No book could be printed without a license, and no book containing opinions on science, philosophy, politics or religion not in harmony with the opinions of a governing clique of Jesuits could get a license. For example, no one was allowed to print anything in favor of Newton's principle of gravitation nor anything in praise of France's most liberal king, Henry IV. The editor of the first encyclopedia had to resort to a subterfuge to get historic and scientific facts into it. These were printed in detail as "errors," under cover of an elaborate pretense of refuting them. As a result of this tyranny French scientists and authors sent their works to be printed and published in Holland, from whence they circulated throughout Europe and also in France. Freedom made Holland preëminent in commerce and manufacturing for two hundred years, as it was the refuge of the persecuted intelligence of the world. Dutch printers

were usually publishers also, and they gained great wealth.

After the revolution, France became the publishing and printing center, and Holland's book trade dwindled away; Germany also expanded its printing trade as Germanic literature was created by Lessing, Goethe, Schiller and their numerous disciples.

From this general review of the status of printing and its kindred trades, I will pass over an intervening period of slow but constantly accelerating progress, and note the status of typesetting at the end of the third quarter of the nineteenth, when the great typesetting countries were on the eve of keener competition for trade beyond their own boundaries, and when the typesetters of the United States had just declared their independence, and expressed in action their ability to renounce the lead of Europe and become leaders in turn.

Great Britain, France, Germany and the United States were then, as now, the principal typesetting countries. Holland, Italy, Austria, Russia, Spain and Japan also make type at the present time, but in limited quantities. Germany was supplying its own wants and those of northern Europe, but had not then reached out for a world market.

There were almost as many body standards as foundries, and even a lack of uniformity in height. The output was limited in variety, and deficient in originality so far as letter characters were concerned; but its borders, especially combination borders, and initials were quite original and artistic. Some of these were copied in America, but the combination borders were never completely put on the market: first, I think, because the differences in body made it impracticable to reproduce by electro-matrices and the cost of recutting would have been too great; and, secondly, because at the time they first came to the notice of American typesetters, American printers were surfeited and their taste vitiated by a succession of fearfully yet wonderfully made atrocities, styled Japanese, Chinese, Egyptian and other borders. Sons and nephews of progressive German typesetters were at work in American typesetting houses to learn our methods and gather our ideas, and the German type industry was in accord with the spirit of commercial renaissance that animated the revived empire at that time.

Germany adopted the French body standard, but when it reached out for a world market it also adopted the American point system, and did us the further honor to copy very many American type-faces; with these and a few original faces it now competes against us in Great Britain and her possessions and in South America.

America has contributed three German text series to the printers of the fatherland. These are the Ihlenburg and Ihlenburg Extended (Germanizations of Bradley and Bradley Extended) and the Heintzemann; all much used in Germany. Ihlenburg is named after one of the best of type punchcutters, a resident of Philadelphia, to whom we owe many of the admirable faces produced by the MacKellar, Smiths & Jordan foundry.

German-bred typesetters, such as the elder Schraubstadter, Schroeder (who cut the DeVinne series, among other successes), Ihlenburg, Barth and others, all good Americans now, have been leaders in a country which afforded them greater scope than was to be found in Germany when they were young. The Heintzemann series was made by the Conners of New York at the suggestion and in conformity with the ideas of Karl Heintzemann, the well-known Boston printer.

The sale of German text type in the United States is fast dwindling to the vanishing point; thirty years ago it was a considerable item. In the exchange of skill and ideas in the type trade Germany has been greatly the gainer; and even more so in printing machinery. German typesetters have shown little originality, but are worthy of high praise for their good taste, as shown in their borders and initials and their discrimination between those American type-faces of merit which they have accepted and the very many fantastical and absurd emanations of bad taste in American type-designs which they have rejected. A German specimen contains nothing to offend the eye, while a specimen book would not be recognizably American if it did not possess its chamber of typographical horrors — or shall we be more kind and term them humorsities: bad jokes! It is difficult to persuade even the typographical American to take his trade seriously.

France thirty years ago, as it does to-day, supplied its own needs in type, and also those of Latin or Southern Europe. It enjoyed the chief type trade in South America. The Caslons of London had set up a branch in Paris, under the management of an Englishman named Tucker. It exists still under the old name, independent of the London house. When I visited it in 1880 it was French to the core. Elderly readers may remember *La Typologie Tucker* (James H. Tucker), a bright printing-trade paper issued in Paris, much quoted from in those days. This was Caslon's Tucker, and he had become a typical French *bon vivant*, was naturalized, and as a National guardsman had aided in the defense of Paris when besieged by the German armies in 1870. He became proprietor of the business prior to that event, but sold it back to Caslon for a life annuity, and ended his days in peace and comfort, editing his sixteen-page

journal to the last, more for love of our art than for profit. Mr. Tucker was a man very hospitable and interesting to the few visiting American printers of that day, among whom I was happy to count myself.

France is original and self-contained in all things, disdaining to be imitative; the only country of which this is entirely true. French typemakers were the first to adopt a uniform system and standard of type bodies. This is the Didot system, and the American system of point bodies

American and English typemakers are greatly indebted to the French, in addition, for a few ornamental faces, some elegant circular letters, and for the majority of the borders to be found in the specimen books of every typefoundry in the world from early in the nineteenth century until nearly its end. Some readers will remember that nearly all borders twenty-five years ago were cast on minionette body or multiples of it. That body was a great nuisance to printers of those days, who wondered why our typefounders inflicted it on



Plate by The Inland-Walton Engraving Company.

THE BEACH-COMBER.

Photo by R. R. Sallows, Goderich, Ontario.

is a copy of it, varying only in the standard. The French have a scientific standard, based on metric measurements, while the American standard is unscientific, and the result of compromise with an error. French type is higher than American, and the same comment applies to it as to type-bodies: the French height-to-paper is scientific, ours is not. In the late seventies the French were developing that beautiful family of old style romans and italics which we have copied under the names of Cadmus, French Old Style, and Elzevir and Elzevir Italic. That most successful of all the American type-faces, De Vinne, is simply a bold-face French Old Style.

them. It was a regular French point body, and had to be used with borders pirated from France. A typefounder can annex a letter face and adjust it to his own body standard, because he can put any shoulder on it he chooses; but a border has no shoulder, and hence the necessity of taking the body with the face. The French combination borders have never been approached in any country in beauty and flexibility. Examine the specimens for half a century, down to 1880, especially those of Figgins of London and the Johnson foundry of Philadelphia, and you will find scores of borders, copied from the French, which are a delight to every artistic sense. They are not in fashion, it is

true, but time can not detract from their merit, because they are true in art, the *ne plus ultra* of typographic embellishments, and when the centennial souvenir of the Johnson Type Foundry was printed in 1898 it was one of these splendid French borders, designed for printing in colors, that was selected to adorn its exquisitely delicate title-page—a border that had been withdrawn from sale for two decades. It would not surprise me to see some of these borders come into fashion again.

French typography has a character unlike that of any other nation, admirably severe and simple as a rule, and exquisite in taste when ornamental. The French modern romans are invariably elongate-condensed, very legible, favoring the eye, very pleasing to me, but apparently not so to most English-speaking printers. MacKellar, Smiths & Jordan made four sizes of a French modern roman series, in 1865—a series more nearly approaching our taste than any other produced in France—but there was little demand for it.

My first visit to a French typefoundry was for the purpose of purchasing some fonts of these peculiarly French old styles mentioned above, long before they were made in America, and I learned to admire the comfortable ways of long established firms in Paris. One of the largest foundries is situated in a quiet, umbrageous street; a high wall of stone surrounds it, the top overhung with vines, and the boughs of trees inside are visible from the street. There is a large carriage gate, in which is a wicket; on the wicket the name of the firm is painted in small characters; near by is a bell. I ring, and the wicket is opened by a portress, who takes my card and conducts me through a well-kept garden, with a lively fountain in it, to a reception room full of charming pictures, with the smallest hint of business in the form of specimen books. In a few minutes I am conducted into the office of one of the firm, where my business is concluded in the courteous manner characteristic of the French. Courtesy is the democracy of the French nation.

Nor was the custom at this typefoundry a solitary instance; I had a similar experience in like surroundings when I visited a printing-ink concern of more than two centuries' standing, with the added compliment of an invitation to the *dejeuner* served daily in a handsome large dining-room. I never discovered where the shipping and receiving were done, but presumably through some rear entrance. I visited also the Marinoni printing-press factory, at that time if not now the most extensive in Europe. It is situated close to the Luxembourg Palace, the official headquarters of several of the ministers of state, in which the second great art gallery of France is also housed. The same methods of admitting visitors was prac-

ticed as before described. The factory is enclosed by a high wall, and might well be taken for a convent or university. Noise, bustle, dirt were conspicuous only by their absence. Marinoni presses, especially his rotary perfecting presses, are popular in every country except North America. He was at the time of his death the proprietor of the daily newspaper with the largest circulation in the world, the *Petit Journal*. French printers wear a black blouse, reaching below the knees, with a belt around the waist, not only when at work but also as their ordinary garb outside the workshops. Other French mechanics wear white blouses. French compositors use sticks only about one inch deep, and a French news-case is about the same length as our full size and about one-third deeper, one case holding both caps. and lower-case characters. A French printer who is paid by time is called a "conscience"; in England such men are termed "'stabs," which is an abbreviation of establishment. In wandering about that ever clean, quiet yet cheerful Paris one may frequently see the small shopkeeper and his family assembled around a table on the sidewalk, enjoying their meals, under the beautiful shade trees. I am told these customs are even more noticeable in the provincial towns. Truly, as was said two centuries ago by a great Englishman, "they do these things better in France." Almost was I persuaded to become a Frenchman. *Vive la France!* We still have much to learn from thee.

YE COUNTRY EDITOR.

Eight o'clock, and found them calling "copy," "copy," "copy!"
Foreman cussing at a change of ad.
Sawed a column from exchanges—rather stale and sloppy,
But, by Jiminy, 'twas all I had.
Tried to write some locals, but an agent for O-Jell-O
Pestered me and quibbled two hours straight—
Reading-matter both sides, top of column! (Drat the fellow!
Got a contract far below the rate!)

Once again the locals—but the foreman waxed sarcastic,
Asking when that proof I meant to read.
Deacon Simpkins stopped the paper, saying, cold and drastic:
"Reckon you an' me air not agreed."
Mrs. Richards, also, just because I did not mention
Her in writing Bradley's party up.
Bill Duane dropped in to hint he wished I'd draw attention
(Gratis) to the fact he'd sell his pup.

Ought to write those locals, but I must get out and hustle,
Picking up some bus'ness on the street;
Gosh, you bet it's nothing but one big, eternal tussle,
How to keep the paper on its feet.
Now the firebell's ringing—see some smoke—hear people yelling;
Looks as though it might be Wilkins' roof.
Foreman warns he can not use those cuts, the base is swelling;
Can't make up until I read that proof.

Haven't time for dinner. Must grind out that batch of local.
Jones, the grocer, wants to see his puff.
Boy is digging at me with his exercises vocal,
Shouting "Copy!" "Proof!" "This ain't enough!"
Press won't work—confound! We've missed the mail! And here's an error
In the Perkins double-column ad!
Swears he'll never pay me. Just been in, and he's a terror!
Well, a day is done, and I am glad.

—Edwin L. Sabin.

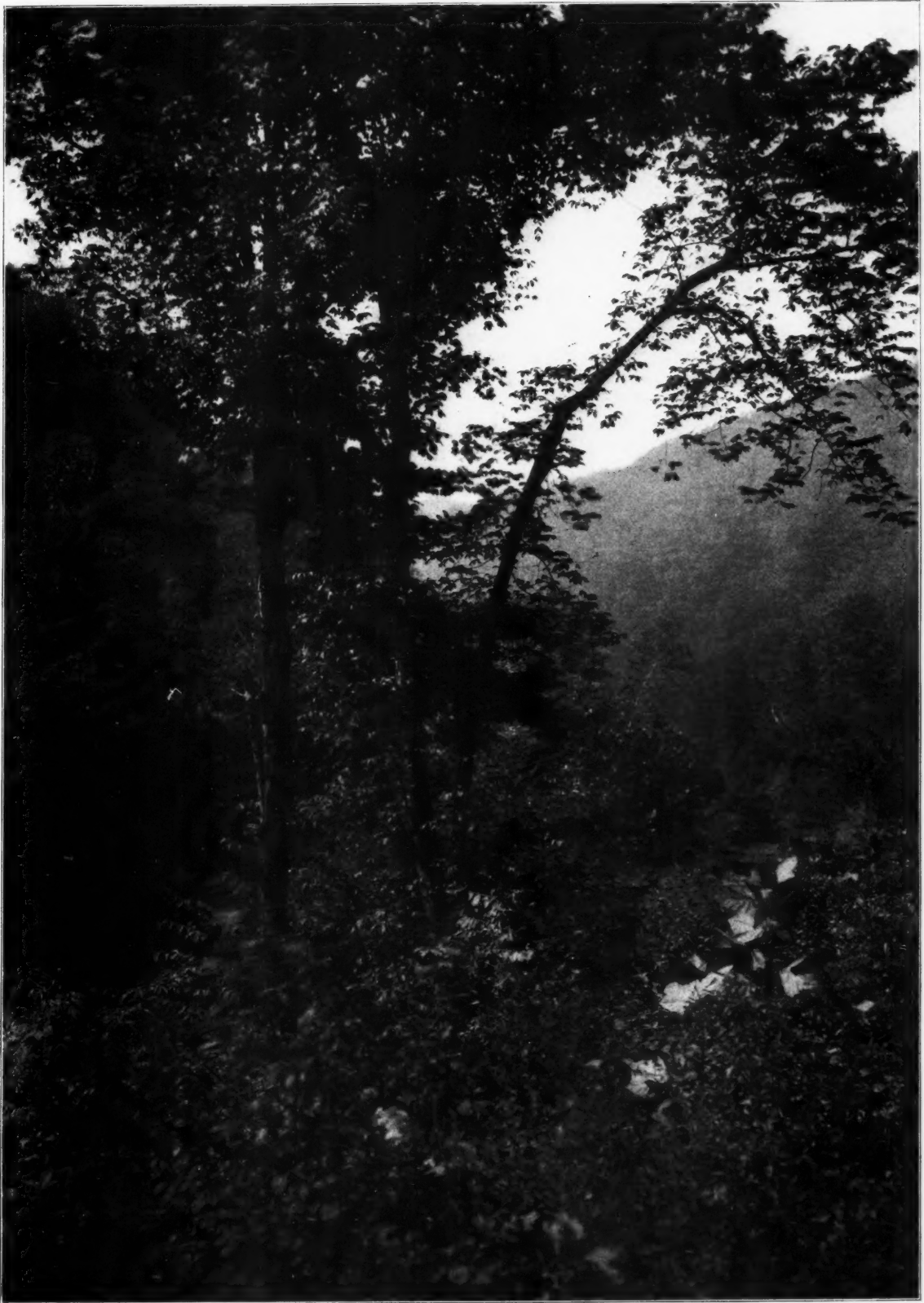


Plate by The Inland-Walton Engraving Company.

Photo by N. Brock, Asheville, N. C.

IN THE PROPOSED APPALACHIAN NATIONAL PARK.

TO ASCERTAIN COST OF HAND COMPOSITION.*

BY EDWARD F. HAMM.



O the job-printer, the item of cost in his hand-composition room means "cost per productive hour," or, in other words, how many chargeable hours does he produce and at what expense? This is the item on which there seems to be a great variance, judging from the many replies received regarding the estimated cost per hour.

In estimating composition we base it upon the number of compositor's hours required to compose or "set up" the job. To compose a job involves, in addition to typesetting: proofreading, copy-holding, errand boy with proofs, foremanship, general expense, and distribution; and since our estimates are based on the compositor's time, the cost of each hour of that time includes its proportion of those expenses. Up to this point, all composition is alike. Then comes lock-up for foundry or lock-up for press, or both. Lock-up is chargeable time and can not be included in the "cost per hour," and therefore must be separately estimated, the same as typesetting. The only productive or chargeable time the composition room produces consists either of ordinary composition (including make-up), alterations from copy, or, lock-up; all other time is non-chargeable and therefore unproductive.

Every employing printer should have a daily time ticket upon which he requires each compositor to render an account of his time.

It is only necessary to tabulate the figures thus furnished him, separating the chargeable from the unproductive time, to complete an unimpeachable record showing just how many "chargeable hours" his composing-room produces each week. Having ascertained the exact number of "chargeable" hours produced in the composing-room, the process of determining the cost of each hour is very simple. The data needed are: pay-roll of the department, valuation of type and fixtures, and proportion of general expenses chargeable to the department. Of the first, nothing need be said, since no printer can escape making up his pay-roll. The valuation of the plant for the purpose of ascertaining interest and depreciation should always be "first cost," because those items are

intended to provide a proper return on inactive capital, and for the replacing of old tools with new. There may be some difference of opinion as to the proper percentage to be allowed for depreciation, but the consensus of opinion among those who are qualified to judge is that 15 per cent per annum is the least amount which can be safely estimated as the depreciation in value of a job composing-room. When the depreciation is reduced to "cost per hour of chargeable time," the difference between a liberal provision and one that might seem "fair" to you, is so small that there is little temptation to adopt the latter.

From the valuation of plants, therefore, are determined these two important items of cost:

Interest on capital invested.

Depreciation of plant.

By figuring these items for the year, a division of the totals by fifty-two will give the respective amounts for each week.

The general expenses of any business should be separately kept and it is presumed they are available. They are: rent, heat, power, light, salary of general officers and clerks, salaries of solicitors, insurance on plant and work in process, taxes, team, telephone, association, advertising, and incidentals composed of postage, carfare, telegrams, etc.

There should be no difficulty in determining the approximate amount of general expenses for



STUDY IN CHILD PORTRAITURE.

Photo by J. W. Swan, Montreal, Canada.

*From the Bulletin of The Master Printers' Association of Chicago, by Edward F. Hamm, Secretary. With this circular, Secretary Hamm has issued a little handbook of prices governing the ordinary line of commercial work and showing the basis of estimating for the pressroom and bindery, in addition to the composing-room, which it is hoped may assist in establishing, as far as possible, a uniform price on composition, press-work and binding. The Association invites comparison of cost from all Chicago printers and will gladly furnish information on application. While the secretary's announcement mentions Chicago printers specifically, there is a reasonable presumption that this courtesy will not be withheld from the trade generally, under suitable arrangements.

the year, from which is easily ascertained the amount of general expenses per week. This sum should be properly apportioned to the different departments. The apportionment should properly be based on the volume of business of each department. Having ascertained the amount chargeable to the composition room each week for interest, depreciation, general expenses, it is only necessary to add thereto the pay-roll of the department to ascertain the total cost of composition for the week. A division of this total by the number of chargeable hours produced shows the cost per hour. This method, though simple, is absolutely correct, and such a record kept throughout the year will enable the printer to know what is the lowest average cost he can reach in the operation of his shop. The composition room is, of all departments, the one to bear the closest watching. Its employees are all high-priced and every wasted hour is a dead loss to the business.

For the benefit of those interested in this important question, we print herewith a summary of the record of one of our leading Chicago offices for the four weeks ending April 30, 1906:

HAND COMPOSITION.

EXPENSES.

Wages	\$1,287.85
General expenses	341.08
Interest	50.58
Depreciation	73.87
Total	\$7,753.38

HOURS OF COMPOSITION.

Total hours	2,747%
Chargeable hours	2,230
Unproductive hours	517%
Per cent distribution.....	18.8
Cost per hour.....	78.6

COST PER CHARGEABLE HOUR.

Wages	57.7
General expenses	15.3
Interest	2.3
Depreciation	3.3
Total	78.6

These records are from a medium-sized successful concern which has reached at least the average of economical management and whose volume of business should enable it to produce this composition as cheaply as it can be done in Chicago.

The average of general expenses is shown here as 15.3 cents per hour, which, added to the labor cost of 57.8 cents per hour, represents a cost of 73 cents per chargeable hour paid out in cash for wages and general expenses alone. When these figures are analyzed and it is learned that an average of only 5.5 cents per hour is chargeable to interest and depreciation, no business man will be able to see any advantage in the getting of busi-

ness by ignoring these items of cost. The reason for the hard conditions under which printers labor is the lack of knowledge of costs. The expenses have increased in the past few years, but printers having no records to show the effect of these increases on the cost per hour are still quoting the old prices and wondering why they are not making money.

From the figures contained in this report, we believe it is clearly shown that hand composition in Chicago can not be sold at less than ninety cents per hour to make a profit for the printer. It is hoped that, after a comparison of these figures with your own, the price per hour for hand composition established by this association may be maintained.

Written for THE INLAND PRINTER.

THE RUBAIYAT OF THE PRINTER.

BY A. CAMPBELL.

Wake! For the work that was left undone last night
Drives sleep from drowsy eyes before daylight,
For though the weary body cries for rest,
Things at the plant must keep a-moving right.

Whether at Naishapur or Babylon,
Whether the press has fast or slowly run,
You'll find the printer working overtime,
His lot's the hardest underneath the sun.

Would you your last remaining thousands spend
About the secret—quick about it, Friend!
Buy you a press, set up a printing plant,
You'll learn that to your work there is no end.

Myself when young did eagerly frequent
Proofroom and shop, and heard great argument
About it and about; but evermore
Came out more addled than when in I went.

Some for the profit in a job, and some
Who consider future orders that may come,
Quote prices that are hardly worth the while
Collecting, when it comes the time to dun.

And if a job is pried, now don't get hot,
Just fire the guilty culprit on the spot,
And then you'll have to burn the midnight oil
And set up type yourself as like as not.

The speedy press moves on, and having writ,
If it's all wrong, your piety and wit
Can't lure it back to cancel half a line,
Nor all your tears wash out a word of it.

Waste not your hour nor in the vain pursuit
Of this and that endeavor and dispute;
It matters not how well a job is done,
You can't expect your customer to suit.

We are no other than a moving row
Of struggling printer chaps, who come and go.
If competition grows, with jobs we print,
We'll be giving trading stamps next thing we know!

NEWSPAPER TRUST IN SPAIN.

A large stock company with an incipient capital of \$2,000,000 has just been formed in Madrid for the purpose of absorbing all the prominent newspapers of Spain. It is called the "Sociedad Editorial," and has already bought outright the *Heraldo*, the *Liberal* and the *Imparcial*. Every paper absorbed will be edited in accordance with its previously sustained principles.

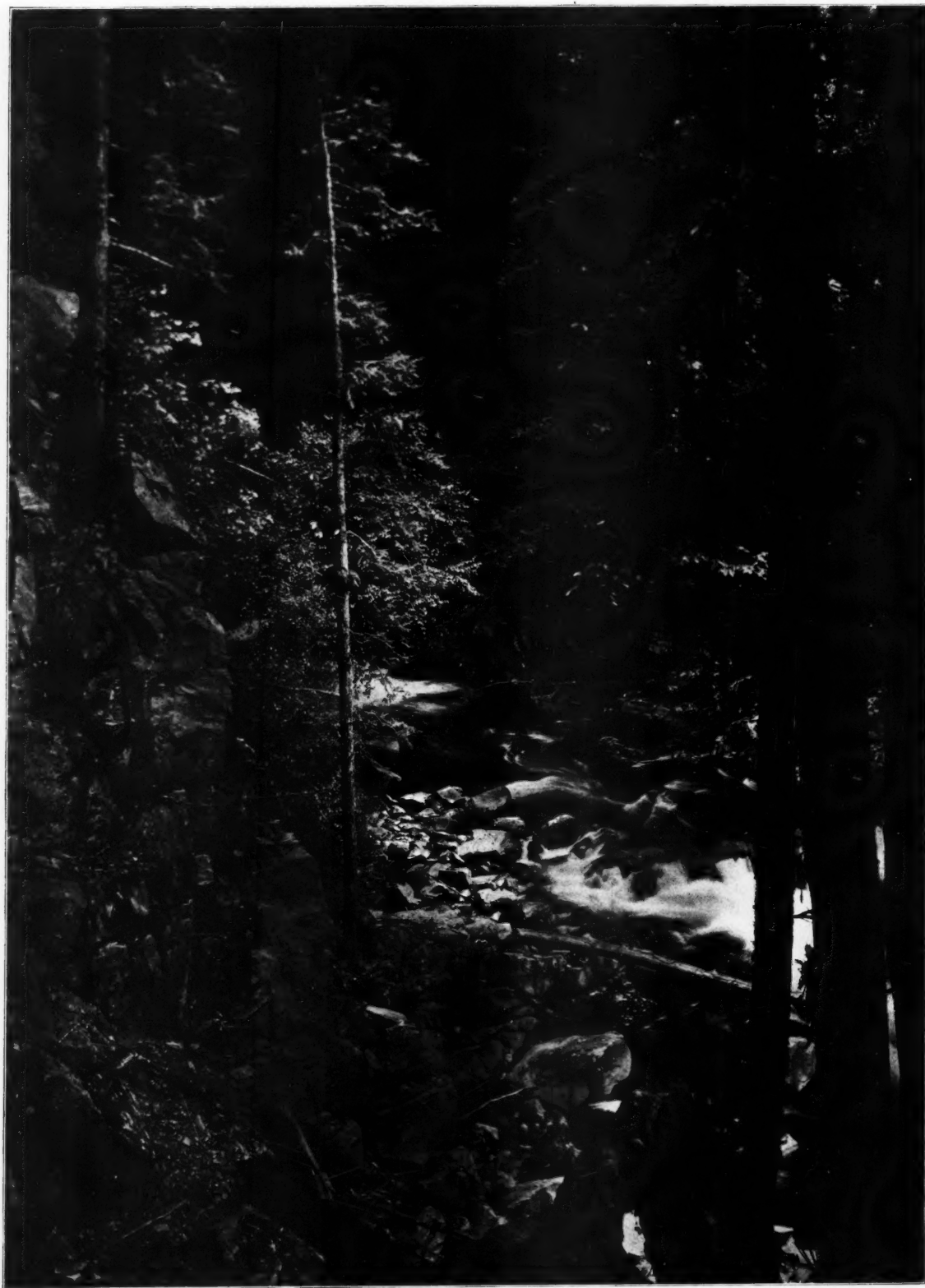


Plate by The Inland-Walton Engraving Company.

Copyright, 1905, by N. Brock.

A GLIMPSE THROUGH THE TREES.
APPALACHIAN NATIONAL PARK.

Written for THE INLAND PRINTER.

COMPOUND WORDS.

BY F. HORACE TEALL.



UR article of last month on this subject did not indicate clearly any method of deciding when words should be compounded. No method can be formulated that will be satisfactory to any people except those who have been accustomed to the habit of thinking on which the method is based, and even they must differ in many instances. Practice has always shown such disagreement, and probably always will show it. This is why I ventured a bit of personal advertising, for the list named is of my own making. As was plainly said, that list gives hyphens in places where many persons prefer not to have them, where some would use a space, and where some others make one word.

In this writing the common printing-office distinction is to be used, calling terms one word when continuous, compounds when hyphenated, and two words when separated by a space. This is a convenient way to distinguish the forms, though it is unquestionably illogical, as a continuous word made by joining two words is really the truest kind of a compound, and even such words as Sunday, Monday, etc., are in fact compound words.

It is the intention of these articles ultimately to show in detail how the forms in the list were decided as the writer's deliberate and in general unalterable choice. That choice is the result of a long and close study, taking into consideration all the various viewpoints and opinions, and sifting out and testing usage as far as anything that could be called usage could be found. And that study was made by a person who started with a strong feeling that the hyphen was a mere useless nuisance, and who was led by it, through many stages, to the as yet unshaken conviction that it is a very useful mark, and that liberal use of it is highly advantageous. It is difficult to decide just what is the best way to treat the subject, for it is one involving a great deal of detail. A persistent criticism of my work on the subject is that I have made too many rules, and it may be well founded; but I am sure that many rules are necessary for comprehensive treatment. And rules are not the essentially important feature of the work. The list is the whole thing for use as a guide, and it or any similar list would be very helpful, no matter in what forms the terms are given.

The form in which the criticism first appeared was in a review of the author's first book, "The Compounding of English Words," a book distinctly written as a discussion of principles and theories, and the reviewer said, "The rules he gives are confusing; there are at least ten of them and they

are divided into forty classes — enough in number for the entire syntax of the language." I shall not try to controvert this, and must leave the reason for quoting it at all to be found later in these articles, only saying here that the forty classes were not intended as rules, and that ten is a much smaller number of rules than other writers make.

A few other remarks in the same review are suggestive and well worth consideration. It says: "Attention is called by Mr. Teall to a happily growing dislike to hyphens; and paragraphs are appearing in the newspapers announcing the intention of a great New York daily to discontinue their use. As in the case of capitalization, inability to find an infallible rule is prompting this despairing resolution. Such a treasonable surrender of any peculiarity of our English tongue should not be thought of; and, moreover, it will lead to misapprehensions especially dangerous in a newspaper, of which one instance in this volume of an advertisement in an English paper is a sufficient illustration: 'Mrs. Smithers has left off clothing of every description and invites inspection' — a scandalous and actionable announcement without a hyphen; but, with a hyphen, a perfectly innocent way of calling attention to a stock of second-hand clothes."

Here, in the same breath with an assertion of a happily growing dislike of hyphens, is another assertion that discontinuance of their use is treasonable and should not be thought of. Of course this was written to mean that hyphens should be used sometimes, though not so often as some people have used them; but it does not say it very clearly. It suggests a question: If the hyphen is necessary sometimes, should not the right times for its use be definitely ascertained and indicated, and can that be done satisfactorily without analogical system? Is there any real need for any such despairing resolution? Again, there are two ways to omit hyphens. How shall we know whether the term from which the mark is omitted is to be one word or two words?

Another passage in the review has a bearing on our questions, and shows on the reviewer's part a feeling practically in accord with the opinions to which he so strongly objects. He says: "The French write *arc-en-ciel* (rainbow), *chef-lieu* (capital), *abat-jour* (skylight), because each of these compounds is really one name for one distinct thing. They write *beau-frère* (brother-in-law), *chef-d'œuvre* (masterpiece), *chauve-souris* (bat), *état-major* (staff), treating as we do such pairs of words as one single name or noun; but even the French grammarians, with their passion for system, admit that it is usage which makes the authority."

Undoubtedly it is usage which makes the

authority, in English as well as in French or any language. But what makes or constitutes usage? The answer must be the same for any language, and surely a correct answer must disclose world-old principles. It can not be a curt or summary answer and be practical, as it must cover so many distinct details. I said last month that all style-books are inadequate, and it is just this summary treatment that makes them so. The best of them gives only a slight hint of analogy in a few examples, and leaves nothing practically sure to its users except the few terms actually instanced.

With a few words on what I think is most suggestive in the last quotation, this article must close. It will be seen that the writer makes a very broad assertion in the words, "treating as we do such pairs of words as one single name or noun." These words convey to my mind, as they stand, but one meaning, and I have little doubt that their writer did not mean just what they said. As they stand I can not read them otherwise than as asserting unqualifiedly that in English all such pairs are written with some kind of joining, either as compounds or each pair as one word. I think that what the writer had in mind was the fact that many pairs that are unquestionably unified in form are of that nature, but he did not say so.

I should be very glad to hear from all who have an opinion and will take the trouble to write to me, especially on the question of what constitutes the usage that is worthy of acceptance as authoritative. I think it would be very interesting to put the opinions together and compare them.



A MEXICAN SHOEMAKER.

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. XVII.—CARE OF BINDERY MACHINERY.



ALL bindery machinery has to be looked over daily for oiling, cleaning or adjustments, but some machines must have constant attention. To the latter class belong wire-stitchers, sewing machines and folding and feeding machines. As it is customary to have regular competent operators for folders, rounders and backers, and cutting machines, these should be in first-class condition at all times. From the constant wear on delicate parts of wire-stitchers and sewing machines, these must be given close attention in order to secure good results. The parts of a stitcher that must be looked over first when the staples become uneven or drop out are the cutting and feeding devices. It is always necessary that an equal portion of wire be fed up to the cutting blade as adjusted by the operator for the particular staple. If the staples are not uniform, it is certain the trouble originates either in the feed or former. The feeding is accomplished in all machines by straight friction or roll. The roll-feed type allows the pressure to be adjusted to the thickness of the wire; thus the wear is distributed equally all around the two rolls, bringing it down to a minimum. In machines where milled-feed "grippers" are held by spring pressure against small flat blocks, requiring the wire to be first pushed between and then carried and held by these spring clamps until cut off, the wear has much to do with the uneven shanks of the staples. When grooves have been worn in the feed-blocks, these should be ground out. If the wire can be pulled *backward*, those parts should be renewed. The cutter and tube should be kept ground and free from nicks. These parts should always be so closely fitted that no burr is formed on the end of the wire when cut off. The former and driver should be free from grit; sometimes small pieces of wire become lodged in the grooves, causing trouble. If the corners of driver become worn, rounded or chipped, the stitches will have a hump at the bend. Some wire is spooled so badly that it must be curved back by the straightener in the machine before an even staple can be formed. If an excessive amount of dross and hair shavings pile up around and under the feed, the wire is faulty in the tinning. The clinchers should never be oiled, because that will only help to cake the paper dust that fills up in there. They should be cleaned frequently and when badly indented they should be replaced by new ones. A machine should not be run unless it is in good order, because it may

grind and wear until it is unfit to do good work thereafter.

The Smythe sewing machines should be looked over every morning when in use to see that the arms are not slamming nor any parts loosened up. The arms should be run up by hand, slowly, until level with the presser-bar to see if they are horizontal. If the ends droop they should be raised until level. The lower disk on which the arms rest is hollow below and contains four extension screws; these can be turned by fitting a pin into the holes provided and turned in the direction necessary to raise or lower the pitch of the arms. Sometimes the arms become bent, especially if books containing thick and thin sections are sewed. To straighten them it is best to take them out and by tapping the bent part with the hammer, using the bed of the board-cutter or similar flat and firm surface, they can easily be brought back to their normal shape. As the arms contain many delicate parts, care must be taken not to indent or otherwise injure them. The arms should be well oiled and wiped off and all the dross shaken out, which can be done by working the punches while holding the arms inverted. If the loopers do not hold the loop long enough, or if they pick up double loops, the individual loopers should be adjusted or the whole looper-bar can be drawn to left or right by means of the screws at the right. Sometimes a looper has to be taken out and bent a little in order to go back far enough to clear the loop. Twine can be used in either of the Smythe models, but it is necessary to saw the books deep enough for each of the twines. To use twine in the No. 4 or similar models, it must be wound on the reels provided for tape. In this instance, however, the disks are moved closer on the reel pins. The two hooks in each needle plate are moved in as near the center as the slots will permit; the punchers remain in the same slots always. One twine can be set in the center of *each* needle plate or in the two inside ones, in fact anywhere to suit the binding. The process thereafter is exactly the same as when using tapes.

Every operator of a power machine should oil and clean up the machine before starting, and be careful to see that all lugs, bolts, nuts or screws are tight in the working parts. Most breaks or accidents are caused by neglect to do this. The greatest danger to folding machines comes from clog-ups, and on that account such machines must be constantly watched even when provided with automatic feeders.

Automatic paper-feeding machines are principally of two types—those that pick up and push the sheets, like the Dexter and the Fuller, and those of the combing-wheel variety, such as the "King" and the "Cross." The pick-up and push

type of feeders have two pushers, each of which is furnished with four push rubbers, which come in contact with the sheets in as many different places. To prevent injury to the printed surface, it is sometimes necessary to take the tension off the two inside push rollers of each pusher and then move them so that the two outside rollers strike in the margins. In such cases the machine will have to be run slower.

The combing-wheel type of machines can readily be set to run in the margins, but with soft stock, such as eggshell, etc., difficulty is sometimes found in their sinking into the comparatively soft pile of paper and revolving without advancing the sheets. With continuous feeders, using combing-wheels, this disadvantage is obviated, because there are but few sheets at a time beneath the wheels. One advantage of pile feeders, however, when attached to folding machines, is that the larger quantity of sheets which can be loaded at one time allows one man to attend to as many as four or five folders.

(To be continued.)



MACEDONIAN GOSSIPS.

WON'T BE HAPPY TILL HE GETS IT.

Thank you for the reminder. "You forgot it" is right. Send it along. Couldn't do without it, and like the baby in the soap ad. won't be happy until we get it.—A. Park Dibler, Turtle Creek, Pennsylvania.

Written for THE INLAND PRINTER.

**THE STUDY OF ELECTRICAL PRINCIPLES
SIMPLIFIED.**

BY A. STAPHE.

NO. V.—MAGNETS.



IN concluding this series it is well to summarize and to concentrate attention on the purely practical phases of the subject. There are multitudinous directions in which the printer and photoengraver could utilize special home-made devices which involve electric principles, in the special placing of lamps, using miniature lamps for ordinarily inaccessible parts of machinery, thermostatic methods of auto-

acquired to be of very material assistance, without delving into purely theoretical questions.

In making magnets, it is of great importance to keep the magnetic circuit as short as possible and of as large an area as the space at one's command will permit, so that the magnetism induced therein, by means of the current of electricity which is flowing through the wire, which is wound on the magnet core, may be as intense as possible.

To explain what a simple magnet is like, it is best to consider a concrete example. Suppose we take a piece of round *soft iron*, $\frac{3}{8}$ inch diameter by $2\frac{1}{2}$ inches long, and place at each end an insulating head about $\frac{1}{8}$ inch thick and $1\frac{1}{2}$ inches in

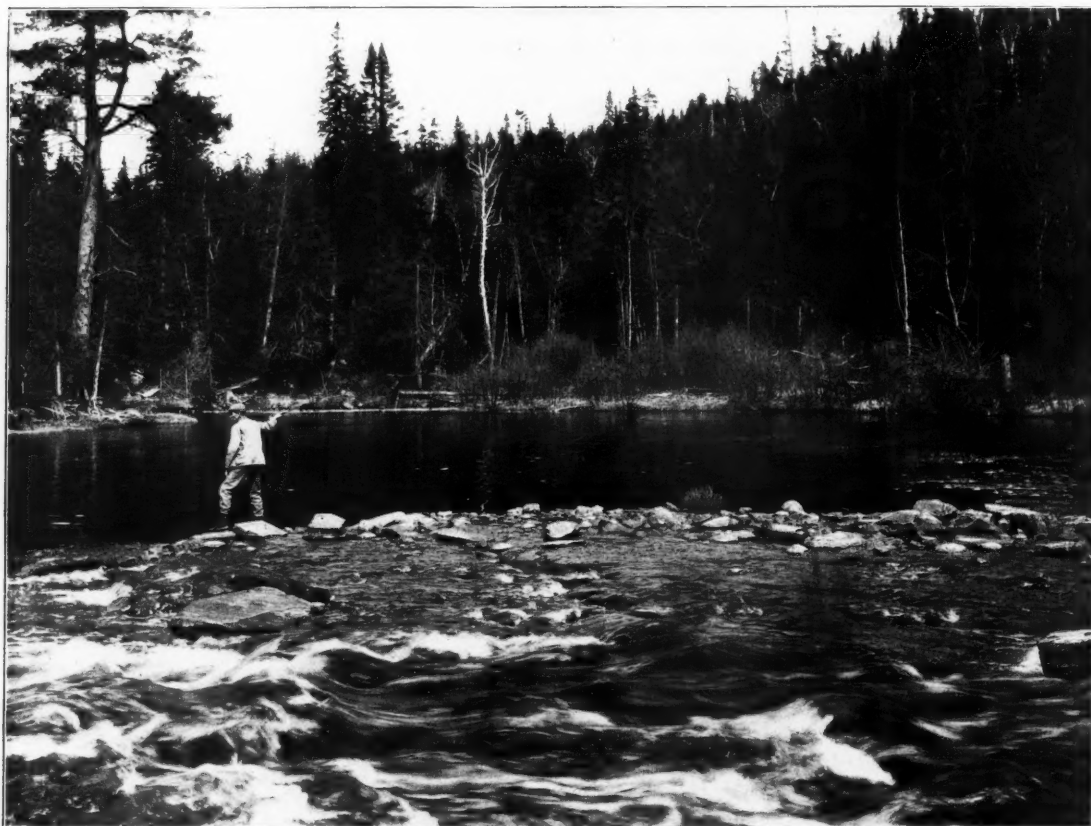


Plate by The Inland-Walton Engraving Company.

Grand Trunk Railway System.

AN ARDENT FOLLOWER OF IZAAK WALTON.
Algonquin National Park of Ontario.

matic control for the purpose of keeping etching baths, etc., at uniform temperatures, and the employment of special magnets to control the release of camera shutters.

Many simple timing devices can be made that will of themselves close, open, or in any other way control any given conditions. It becomes important for the novice to pay heed to the details of magnet construction. Enough information can be

diameter; these heads with the piece of soft iron constitute a magnet spool, the iron being called the core. Any kind of thin insulating material is now wound around the iron to about 1-64 inch in thickness and then the magnet wire is carefully wound thereover, constituting the first layer; a piece of tough dry paper is next placed over this layer and a second layer over the paper, these steps following each other until the spool is filled.

The ends of the wire are tied fast to the spool, so that they can not be displaced or easily broken.

When a current of electricity traverses the wire, the iron core will become magnetic and to know what the magnet will do, relatively, as to strength of pull, etc., it is necessary to take the precaution to count the number of times the wire is wound around for each layer. Suppose there were 25 turns in each layer and a total of 10 layers was placed on the spool, then we would in effect have 250 single turns. Now, if one ampere of current was sent through this coil, its magnetic intensity would be represented by 250×1 or 250 ampere turns; one-half the turns would give only one-half the magnetic pull. If only half an ampere was to be used or available and the same pull was to be secured, the half ampere would require to circulate around the spool just again as often, or 500 times, so as to have $500 \times .5 = 250$, the same ampere turns. If this was to be done on the same spool, there would need to be wound on it a smaller wire, so that 500, instead of 250 turns could be put in the same space. Suppose, now, that instead of one or one-half amperes being available, two amperes could be secured, then our relation would become 250 divided by 2, or 125 turns, which $\times 2 = 250$ ampere turns, as in the two other cases; this wire is also to go onto the same spool, hence, since only 125 turns must fill the same space as 250 did in the first instance, the wire must be considerably coarser.

These three assumed cases will give a fair basis from which to reason out other combinations. It should, however, be remembered that the resistance of the wire on the different spools will vary according to the length and size of wire used, thus the 500-turn spool will have much more than the 125-turn, and by reason thereof a higher voltage will be required, should more than the stated amount of current be sent through the coil.

It is usual to place a pair of such magnets side by side and join them with a rectangular bar of iron, the keeper, which is secured to each core; at the free ends of the cores the lines of magnetism will stream from one to the other and at this point the movable armature is usually placed. The armature is a second piece of soft iron, the same size as the keeper; in fact, both bars must have a cross-sectional area not less than that of the cores. The two spools and keeper approximate a horseshoe magnet in shape, and when they are supported by the keeper on a suitable base, the armature attached to anything that one desires to move or operate and a spring placed so as to move the armature in reverse direction to the magnetic pull, one has a simple electro-magnetic device.

When the cores extend forward far enough to

admit of a rotating armature to be placed between them, we have an electric motor or dynamo; when it is rotated by a current of electricity, it is a motor, and when it is mechanically rotated, so as to produce a current of electricity, it is a dynamo. In the one case it receives current and in the other it gives out current.

When an armature, such as mentioned in the case of a simple magnet, is connected so that the moment the circuit is closed by a switch the armature on being attracted by the cores itself, through a suitable connection, breaks the electric circuit, this will destroy the magnetism, and the armature will be pulled back by a connected spring, when it will again close the circuit, reestablishing the magnetism, the magnetized cores pulling the armature the second time, causing it to break the circuit and indefinitely repeat these movements so long as the current is supplied and the switch is not opened. This is called a vibrator; it is used in bells, induction coils and some special systems of telegraphy.

(Concluded.)

A TRANSATLANTIC TELEPHONE.

While it might never pay to lay a telephone cable across the Atlantic, it would undoubtedly pay, and pay well, to lay a cable which, while being effective for telephone service, would also give much better results than are now attainable in telegraphy. The difficulty is, at present, not an electrical one, but a simple question of construction. The cable has to be sunk in two miles or more of water. It must, therefore, be able to bear a pressure equal to two miles of water, every thirty-four feet of which is equal to one atmosphere, or fifteen pounds to the square inch; this amounts to some two tons to the square inch at the bottom of the Atlantic, and it is a difficult problem to devise coils that will stand that enormous pressure. But this is simply a mechanical difficulty, not an electrical one. The electrical part of the matter is complete and perfect. Messrs. Siemens & Halske are hard at work on the mechanical problem; they are at present experimenting with a telephone cable under Lake Constance, with a stretch of some fifteen or twenty miles, and a very considerable depth of water. If they succeed, the next step will be a series of telephone cables between England and the Continent, where there is nowhere any great depth of sea.—*Charles Johnston, in Harper's Weekly.*

NEVER TOUCHED HIM.

"This is absolutely the worst stuff I ever read," said the magazine editor, handing it back.

"Then you must be a new man," said the caller, folding up the manuscript with the utmost unconcern and putting it back into his pocket. "I've tried hundreds of worse things on this same magazine. Warm afternoon, isn't it? Good day."—*Chicago Tribune.*

INK REDUCER.

An ink reducer that is said to have proved satisfactory is composed as follows: Sulphuric ether, 2 ounces; oil of wintergreen, $1\frac{1}{4}$ ounces; white kerosene, $5\frac{3}{4}$ ounces. Put into a bottle, well corked, using sparingly. It is economical and gives good results.—*Exchange.*

Written for THE INLAND PRINTER.

THE MECHANISM AND ADJUSTMENT OF FOLDING MACHINES.

BY PHILIP ZACE.

NO. VI.—DOUBLE-SIXTEEN BOOK AND CATALOGUE FOLDERS.



GENERAL description of the double-sixteen and the range and character of its products is set forth in the first article of this series. The convertibility of this machine is limited and the adjustments consequent upon making changes from one class of work to another are few. The adjustment of grippers, registering devices, stop gages, blades, rollers, etc., have been described in connection with single marginal machines. The foregoing instructions in relation to the setting of these devices are also applicable to the double-sixteen book folder in most instances. Only such things as relate particularly to the double-sixteen machine will be taken up here.

The adjustment of the Dexter double-sixteen to fold a sheet of two consecutive signatures of sixteen pages each will receive first consideration. This can be more clearly demonstrated by presuming that the machine is already set to fold a sheet 32 by 44 inches, and that the operator wishes to extend the folder to handle a sheet 38 by 50 inches in size. After the extension of the guide and tongues on the feed-board, the side-registering gripper will require first attention. There is a graduated scale engraved on the bar to which the first-fold rods are fastened. Loosen the nut and slide the gripper on the rod until the indicator points to 50 on the scale. The gripper must lay in the position of its full backward stroke when the operator sets the device and tightens the nut. At this point the cam roller is on the high part of the cam. If this adjustment should be made while the wheel is riding the low part of the cam, it would throw the sheet an inch or more out of register.

Now the operator's attention should be directed to the perforators. There are two of these, each supported rigidly on a bracket attached to the carriage, and arranged to come in contact with the grooves in the first-fold roller. Loosen the supporting bolts with a wrench so that the perforators will drop down and out of contact with the roller. This must be done before the operator moves the carriage, for it will be understood that the perforators are attached to and move with the carriage, while the fold rollers remain stationary. It is obvious that if the carriage were moved while the perforators are resting in the grooves, considerable damage would be done to the knurled surface of the rollers and to the perforator as well. The bracket may be broken off and the device damaged beyond repair through carelessness of this kind.

The carriage must now be moved to extend the machine the long way of the paper. This adjustment is made with the crank at the rear of the machine. There is also a graduated scale and indicator fastened on the bracket which holds the second-fold rollers. Turn the crank until the indicator registers 50. The operator must make this adjustment while the machine is running at low speed. This is because the tape-carrying rollers remain stationary while the carriage moves laterally. By running the machine slowly, the tapes will wind along the surface of the fold roller and adjust themselves automatically. To attempt to move the carriage while the machine is not in operation would strain or break the tapes.

This done, the perforators will require to be adjusted to the proper grooves in the fold roller to cut the heads of the folded sheets exactly in the center of the margins. For this purpose the fold roller is supplied with two grooved sleeves, one on each side of the central and stationary cutting knife. This cutter is always in the center of the machine, immovably bolted to the frame; not to the carriage, as in the case of the perforating devices. This knife separates the sheet into two signatures. The sleeves have a sliding play of about two inches on the roller. Move the sleeves so that the grooves will conform to the perforators. To do this the operator should get under the machine and eye up the alignment of the grooves with the cutting wheels. This adjustment must be made exactly.

Now crease the sheet in the center and run it up to the first-fold stop-gage. Recede the stop gradually with the stop-crank, which is bevel-gear to the stop-bar, until the knife hits the crease in the sheet. Then run the sheet through to the second-fold stop and recede it in like manner until you think the crease is parallel with the third-fold knife. Continue the sheet from the second fold to the third-fold stop and then into the packing box.

This completes the extension of the machine to the two dimensions of the sheet. The two outside tapes which carry the sheets to the last fold should be moved up close to the edge of the folded paper to keep the sheet from sagging down.

If the machine is properly timed, the outside signature, or the one farthest away from the gripper edge, will enter the third-fold rollers first, followed immediately after by the signature next to the gripper side of the machine. (This relates to folding sheets of two continuous signatures of sixteen pages each.) Accordingly, the inside or off sixteen has some distance to travel laterally before it reaches the third-fold stop. This naturally allows room for play, or affords a chance for the sheet to move away from the gage. To

overcome this trouble, all Dexter double-sixteen machines are provided with a "header-up" or a kicker which operates close to the third-fold stop. This device has a reciprocating motion, and by this means strikes or moves the two signatures into proper register. The "header-up" is timed by a double-faced cam, one surface carrying the third-fold blade cam roller and the other the cam roller, which operates the arm lever of the kicker.

The distance between the two incoming signatures and the relative interval between the forward movement of each is timed by the second-fold cams. Two of these, one for each signature, are arranged on a revolving shaft at the rear of the machine.

The entire adjustment to convert two continuous signatures of sixteen pages each into one signature of thirty-two pages, by the well-known method of inserting, is accomplished through the proper timing of the second-fold cams. As in folding two separate signatures, both sheets, now separated, run down to their respective second-fold stops. The knife close to the gripper side of the machine should come down immediately on that half of the sheet. The adjustment must be made so that the blade will not lose the least bit of time.

The blade which tucks the off signature, or the one farthest away from the gripper side of the machine, must be timed so that it will hesitate long enough to allow the two signatures to meet at the third-fold stop. Always move the cam when the cam roller rides the high part of the cam wheel. If you move the cam roller while it is in the groove, you are apt to shift it either way. The cam on the gripper side of the machine must always be set faster than the off cam in folding inserted work. It must be understood that each of the signatures to be inserted is carried by its own set of tapes. The signature next to the grippers is farthest away from the third-fold stop, yet it must reach it simultaneously with the off signature, where both sheets are tucked at the same time by the third-fold blade—right-hand signature underneath, the other signature on the top.

Stonemen, who are not familiar with these features of the inserting mechanism, frequently transpose the two halves of the two signatures in the make-up, which necessitates inserting by hand.

Remember that the more time you allow between the two incoming sheets the better. If the first-fold slot crinkles the folded edge of the sheet, the trouble might be due to the improper adjustment of the slot bars. See that they are set the same distance apart at both ends.

In folding very thin paper, it is essential for the sheet to travel over a substantial bed in every plane of the machine. Put in as many first-fold

crossbars and tapes as possible to prevent sagging. It is even necessary to support the sheet with wires or strips of zinc when the paper is very limp and thin.

If there is too much friction brought to bear on the sheet as it is conveyed to the third-fold rollers, this will interfere with perfect folding when thin paper is used. To overcome the trouble, remove some of the idlers and relax the tension of the spring shoe fastened to the third-fold stop. This device is designed to prevent rebounding of the sheet when it strikes the third-fold stop. The tension is adjusted with a screw.

Do not set the crossbar on top rod too far from the edge of the sheet on the gripper side. This causes the paper to sag between the tape and the bar as the gripper makes its forward stroke. Frequent clogging of the machine at the first fold may be attributed to this cause.

Set the machine all around before making the adjustment of the automatic pointing devices. Then run a sheet into the machine up to the stop and to the point where the side gripper engages it and draws it sidewise to its full extent. Move the points into the slits with the two cranks—one for each point, located on the sides of the machine. For ordinary work in which the fold is regulated entirely by the margins of the paper, the stop gage and the tension of the connecting springs are locked with a collar and set-screw attached to the spring arm. When automatic points are used, the tension of the spring is released and the stop-bar is thus converted into a receding gage. The stop-bar cam wheel must be timed so that the gage will recede immediately after the side-gripper has finished its backward stroke.

When the machine is converted from inserted work to fold consecutive signatures of sixteen pages each, the third-fold rollers must be set closer or regulated to the thickness of the folded signatures.

(To be continued.)

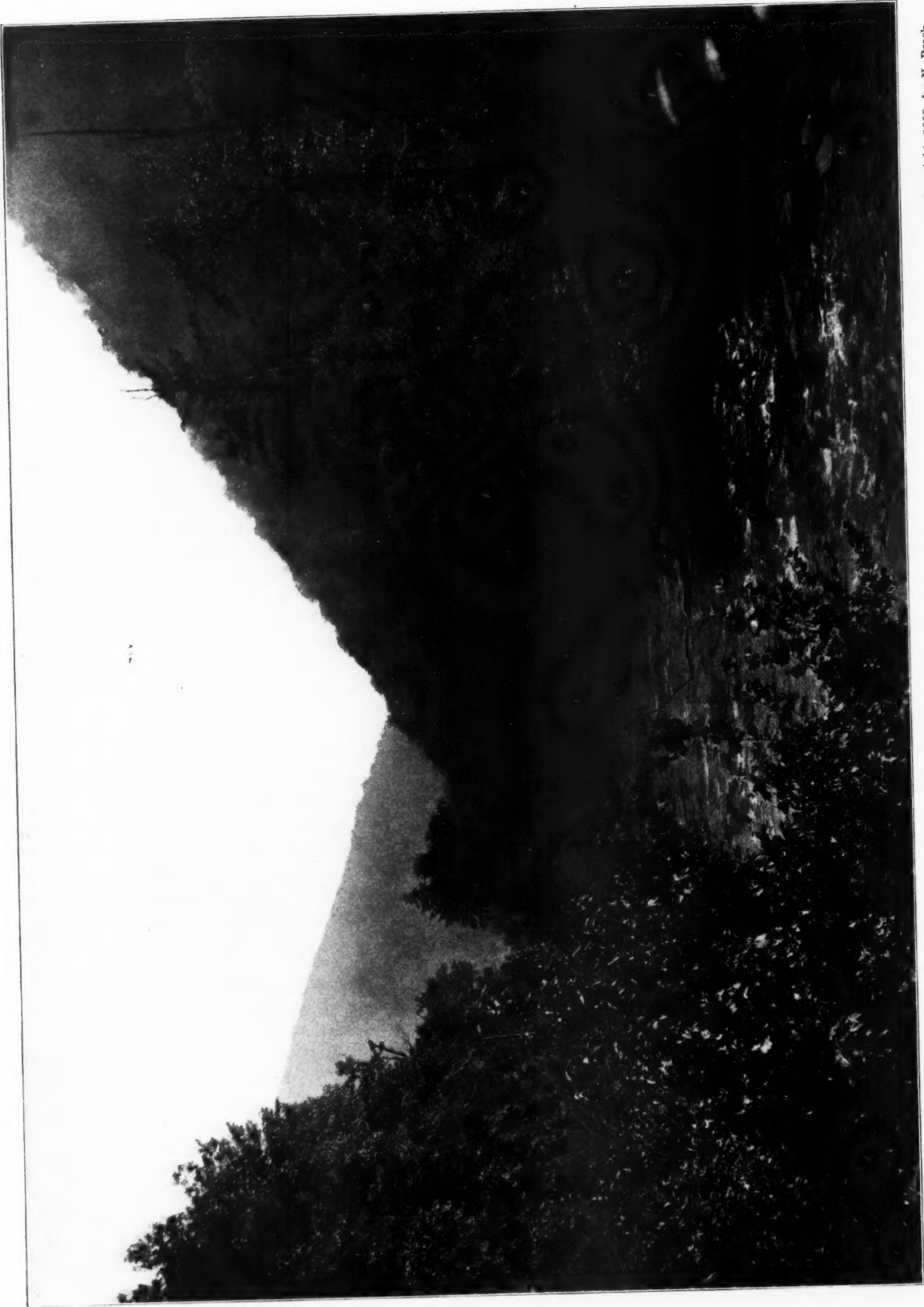
LOW RATE—LOW QUALITY.

The *Youth's Companion* recently sent out a circular to advertisers, from which we quote as follows:

"It has recently come to our attention that one of the largest high-grade advertisers in the United States dropped from his list one of the leading publications because the publication was offering its subscriptions at so low a rate that, in the advertiser's opinion, the quality of the circulation could not be commensurate with the rate charged. It seems to us that, more than ever before, there is a general interest among advertisers in the methods employed by the different publications for getting circulation."—*Mail Order Journal*.

GIVES PLEASURE AND PROFIT.

I find that THE INLAND PRINTER is the best printers' journal that I ever had the pleasure of reading.—*Charles A. McClure, Newton, Mississippi*.



Copyright, 1905, by N. Brock.

ALONG THE NANTAHALA.
APPALACHIAN NATIONAL PARK.

Plate by The Inland-Walton Engraving Company.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

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P. R. HILTON, President. E. W. BEEDLE, Vice-President.
HARRY H. FLINN, Secretary. A. W. RATHBUN, Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.
H. G. TICHENOR, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples. **IMPORTANT.**—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
M. P. MCCOY, Phoenix place, Mount Pleasant, London, W. C., England.
WM. DAWSON & SONS, Cannon House, Brema buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDLER, Nürnbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

ACCORDING to Government reports, there isn't a great deal of difference between the formula for printers' rollers and that of some of the canned-food "dainties."

THOSE who intend to make an effort to secure new business when the summer dulness passes should take their positions in the field now and make their intentions known to the buyers of printed matter.

HARD on the heels of a day-and-night bank, an English processwork and electrotyping concern advertises that it is open for business at all hours. Is this prophetic of all-night printing-offices and "tags" like "Our type and machinery never sleep; the door key is lost"?

ONCE upon a time there was a printer who, on being asked to estimate on the official printing of a neighboring town, refused, saying that those who paid the taxes should do the work. To such an old observer and chronicler of craft happenings as Frank Colebrook, he is unique; he was also apparently a Quaker of the old school and—he's dead.

THE secret of success in productive enterprises is said to be minimum cost. This does not—and should not—necessarily mean low wages and long hours. Many elements enter into the problem, and among them are well-arranged and healthful workrooms, modern machinery and useful material properly placed. These, with satisfied labor, are dividend-bringers.

ALMOST any person can secure plenty of work, but it requires business capacity to get it at a figure which will permit of its being turned out at a profit. Don't hesitate to ask a fair price for what you do, and also to impress upon your customers the fact that the standard of work is improving, and if they wish to keep up with the procession they must improve the quality of their "literature," paying an increased price for it, and that their compensation will be in the resultant increment of trade.

THE systematic effort to augment the library at the Union Printers' Home has been rewarded with wonderful results, but not more than the Home and the energetic boomers of a full library deserve. It is planned that the movement shall reach high tide this month, during the convention of the International Typographical Union. Every admirer of this unique institution is

requested to send a book to the Home — and send it in time to reach its destination during the week of August 13 to 18. The book-giving scheme had its origin in a suggestion that each delegate donate a volume, and has expanded until the prospects are that the Home library will be enriched by several thousand volumes, many authors and publishers being among the hundreds who have aided the commendable project.

PROMPTED more by a wish to aid readers who desire to "branch out" or make a change than to "deliver the goods" to advertisers, we direct attention to THE INLAND PRINTER'S "Want Advertisements." In all sincerity, the craftsman who feels the desire for change or expansion stealing o'er him fails to do himself justice if he does not consult those interesting pages. Through them many have found not only profitable situations and good investments, but the answer to the perplexing question, "Which way out?" And what these pages have done, they will do in a multiplied measure.

IN the correspondence department of this issue is a communication on the subject of issuing souvenir books in connection with conventions, which we commend to the consideration of the Typographical Union's convention. Our correspondent has had something to do with publishing at least one souvenir, but has never been "held up" — as he terms it — for an advertisement or subscriptions, so his strictures are not penned under a smarting sense of having been "done" in a deal. He maintains that the reputation of the International Union is injured by the custom, and we are sure his fellow members would agree with him if they knew how advertisers regard it. To allow its name to be used, however remotely, with money-making schemes of this character is incompatible with the traditions of the leading union of the craft.

WHEN one is devising "trade-bringing literature," he should never forget that publicity is not necessarily good advertising. The former lets people know who and what and where you are; the latter induces — all the better if it compels — the prospective customer to drop around and give you a job. There are nice distinctions in this, governed largely by the nature of your wares and the character of the field to be covered. The man who contemplates printing a catalogue or pamphlet is not impressed by your success as a printer of visiting cards and wedding announcements, and to bombard him with specimens of such work at that time is worse than a waste of energy — it may create a prejudice against you. Lack of discrim-

ination in such matters is why so much literature misses the mark. It is mere publicity — dress parade, not real advertising — the essence of good business.

THESE are the days when the doctrine of understand your customers' wants and needs is preached without ceasing, and a good doctrine it is and worthy of more honored observance than has been its portion. There are the papermakers, for instance; how little they seem to concern themselves about the trouble their product gives in the pressroom. The gentlemanly salesman puts on his most imposing worried look — mayhap makes copious notes — while listening to tales of lost time and exasperated tempers, but the cause of complaint is like unto the Tennysonian brook. Perhaps the salesman forwards the plaint, and perhaps he does not, for it is his business to sell goods, not to make them. It is also possible that the fault can not be remedied, but we would be more satisfied of this if the papermaker were to wrestle with the problem at first hand — find out what the pressman wanted and did not want — and then tried to cope with the situation. If the paper man were to come in from the woods and up from the water side and find what is the matter with his product, he would avert many maledictions and make for himself a crown of gold.

THE iconoclastic spirit of the age grows apace, and now the workman who goes about his duties singing or whistling his merry roundelay is declared to be a gold brick as an employee. The *Washington Star* afforded space to "an employer of a large number of men" who stamped the life out of the old saws which averred the "whistling workman is the best" and the "singing cook makes the best sauce," following it up by these ruthless comments: "When a man is not working, whistling or singing produces a certain amount of mental relaxation; it denotes a certain vacancy of mind. It is impossible for a man to whistle or sing if the mental faculties are at all absorbed in work. It requires mental concentration of more or less effort to turn out good work or to produce satisfactory results in any calling. Whistling interferes with this concentration, though the concentration may, by reason of a perfect knowledge of the work being turned out, have become mechanical on the part of the workman. The singing or the humming of a tune produces still greater mental vacancy. It is in these moments that workmen make mistakes, often costly ones to themselves or to their employers." Whistling is an intolerable nuisance, and is not audibly indulged in by the wise during the working hours, but grown men are generally "feeling fit" when

the whistling or humming mood is on them — and that is when they will face and dispose of any problem that fate sets before them. Our critic talks like a dyspeptic pessimist, for those who have whistled and hummed will swear on a stack of Bibles that what he mistakes for “vacancy of mind” is freedom from carking care, and ability to devote the entire human machine to the matter in hand, should occasion require. And the face that beams and the eyes that dart self-satisfaction

way were not overjoyed, for they knew he would make a speech that would stamp him Anglo-maniac, a supposedly fatal label in the eyes of the then electorate. Ambassadors Lowell and Bayard were conspicuous examples of this sort of thing, which did not indicate apostasy on the part of the luckless statesmen so much as it reflected the attitude of mind of the people, for what could be said in Paris with perfect safety was akin to treason if voiced in London. Times have changed

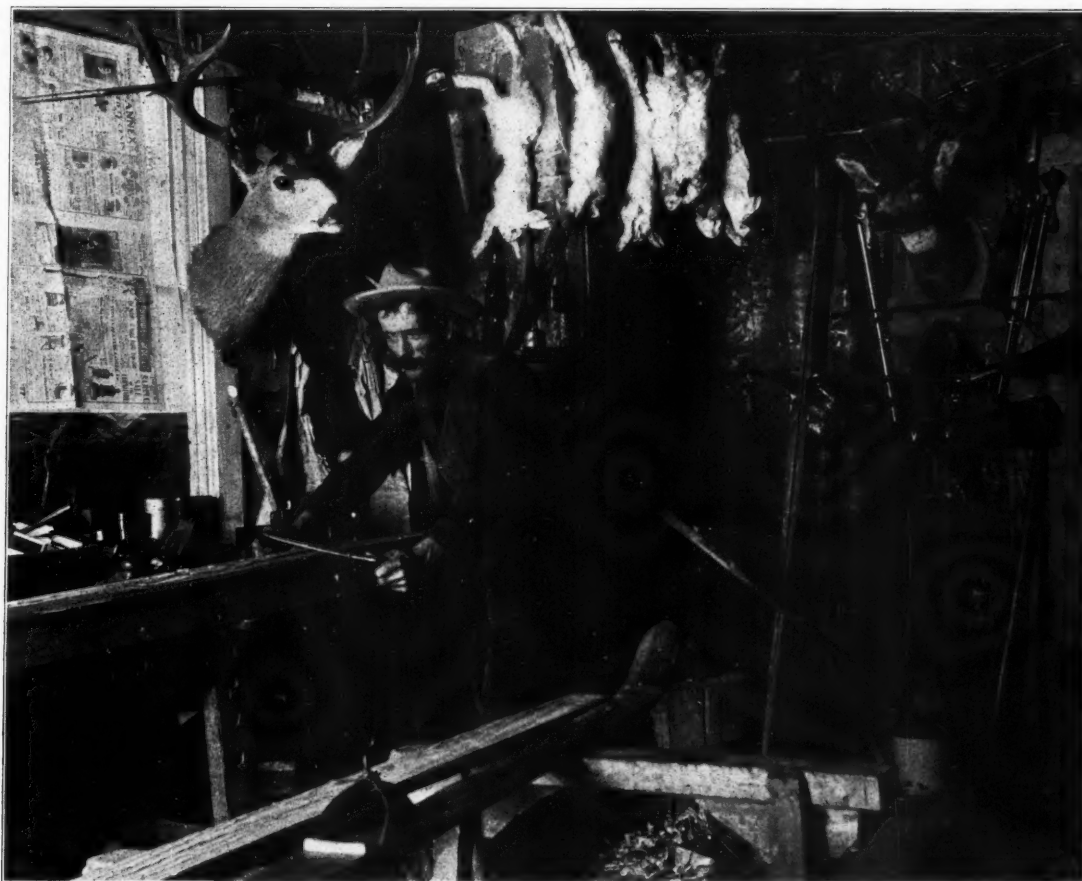


Photo by E. M. Keating.

A HUNTER'S SHACK IN COLORADO.

and happiness, while tongue and lips quiver with the desire to hum a joyous ditty, radiate sweetness and light to the gloomy-minded, making them more fit to do battle with drudgery. Great accomplishment seldom goes hand in hand with glowering mien and furrowed brow in the average man, for they denote worry. Better even the whistling fiend occasionally and the humming worker than a room full of glum ones, who depress and retard, rather than cheer and enthuse.

IN the not long ago, when a citizen accepted credentials as Ambassador to the Court of St. James, his friends who were wise in a political

—and for the better apparently. Ambassador Reid, who is editor of the *New York Tribune* when not engrossed in serving his country, recently made a speech to newspaper men in London, in which he is reported to have said some astonishing things about that vaunted American institution, the daily press. Far away from the influences of classic Park Row, the Ambassador tells John Bull that while he was adopting some American ideas about newspapers, he should curb his admiration for American slang, “otherwise there may come a time when the vocabulary may be limited to two or three hundred words — and most of those no words at all.” Among the elect

on this side of the Atlantic, it is customary to affect a mild disdain for the British newspaper on account of its alleged dullness and lack of enterprise. The Ambassador displayed the other side of the shield, and after complimenting the British press on its character, said: "In reading it one felt always its responsibility and its respectability, and gained the impression that it was sincerely desirous of finding out and telling the truth; and all this with a proper regard for personal rights and, above all, for the inalienable human right of privacy. One could not always say the same of the newspapers of some other countries." But this is not all; he told his English auditors that as an American he might well say: "If you knew more of the press that you do not have, you would perhaps have a greater appreciation of the press that you have." This is a far cry from "My country (and its institutions) right or wrong," but Mr. Reid will not be denounced for his criticism. And this is partly because he spoke on a subject on which he is an admitted authority and partly because the majority of his patriotic countrymen deplore the spirit of recklessness and penchant for gossip-mongering which characterizes the American daily press. Coming from the dean of the profession, Mr. Reid's tribute to the British press will cause many to revise their opinion of John Bull's mental breakfast food.

THE NATIONAL LEAGUE OF AMERICAN PRINTING PLANTS.

THAT the suggestions of Mr. Putnam Drew of plans of organization in which all printers, large and small, could unite, have borne good fruit there is ample evidence in letters received from many sections. The Ben Franklin Club, organized June 14, 1906, in Chicago, through the efforts of Mr. Fred E. Wolff, editor and proprietor of *The Drop of Ink*, has made a most promising start, based largely on the principles enunciated by Mr. Drew, namely, that there is urgent need for an association of printers on a more comprehensive plan than has heretofore been attempted. It must be distinctly understood that there is no intent to in any way nullify or neutralize the older associations in the printing trade. The aim of the new organization is to do helpful and constructive work for the betterment of the trade, while at the same time preserving the individuality and initiative of the individual members. This is a platform which must appeal to every printer, and the large and enthusiastic meeting of the club which was held at the Sherman House, Chicago, on the evening of July 12, amply corroborated this view. About one hundred and fifty were present and over forty new members were voted on and accepted. The officers

of the club are: W. J. Hartman, president; T. H. Faulkner, vice-president; C. H. Gallion, recording secretary; H. J. Adair, treasurer; William R. Kerwin, sergeant-at-arms; organizer, Fred E. Wolff. The board of directors: J. C. Ward, E. F. Breyer, H. P. Springs, C. H. Wells, G. G. Martin, J. C. Clark.

While the club has been organized as a purely local association, there is evidence from the speeches and expressions of views offered at the meeting that its work will be extended until it becomes national in scope. The vigor and aggressiveness of Organizer Wolff holds out much promise for that consummation.

Printers generally are cordially invited to advise the organizer of their desire to cooperate in this work.

PLATES HELD AT OWNER'S RISK.

THE liability of printers for electrotype and other plates left in their care has been fixed by the decision of a judge of first instance in the suit of Bullen vs. Swan Electric Engraving Company in an English court. The gist of it is that if the printer takes such care of the plates as a reasonably prudent man would take of similar things of his own, he is not liable if they should be destroyed, stolen, or lost without any fault on the part of himself or his servants, though it is not enough simply to say that they were put away in a cupboard or on a rack and now can not be found. The facts were that several years ago the plates had been made by the defendants to the order of the plaintiff, and the defendants had printed sets of illustrations from them and had delivered the prints to the plaintiff, but in accordance with custom had retained the plates, which they had stored in a cupboard kept under lock and key by a storekeeper. In 1903 it was discovered that some of these and other plates were missing, and this was after a great defection on the part of some of their employees. The defendants had made no charge for storing or taking care of the plates and the court gave judgment in their favor.

MONOPOLY IN PRINTING.

A GENTLEMAN writing to the trade press is alarmed because he fears "the printing business will soon be in the hands of a few," as the land of England is. He cites the purchase of eight thousand acres by a few men who intend to make a hunting preserve of it, and then gives vent to this lamentation: "The same idea is in the printing trade in a different form, but it acts the same for the rest of us little fellows. Take label printing: Who can compete with the big houses that make it a specialty? None of us. So we don't get

any label work. Take envelopes: Where is the average printer going to get jobwork to do envelopes when customers can buy them printed for less than he, the printer, can get them blank? No place that I know of. Take catalogues: Orders for these fine illustrated books of to-day are going more and more surely into the 'print-factories,' where they can be done for less money than the less equipped office can afford to do them as well for. What's going to be the upshot of all this sort

commonwealth. Even though industrial history of the last decade reads not unlike socialist prophecy of the sixties, our friend and those who think like him should not become pessimistic. The blight of near-monopoly has not fallen over the printing trade as it has over some other industries. Cheaper and quicker transportation and the necessity for costly machinery all tend in that direction, but the principal reason for the establishment of large offices and the specialization of



Plate by The Inland-Walton Engraving Company.

WHIPPING THE STREAM.
Algonquin National Park of Ontario.

Grand Trunk Railway System.

of thing I ask? Pretty soon there won't be any printing jobs let out to a printer that isn't a factory. Miscellaneous little jobs we do and lots of us don't get a living out of what's coming, let alone consider what's going. Is it all going — into the hands of a few big chaps?"

Those whose vocation it is to study economic conditions tell us that such a tendency merely proves that the big shops are the most beneficial to society, while the socialist philosopher exults in the theory that the supervision of production will inevitably gravitate into the hands of fewer and fewer men, until in self-protection the people will have to establish the much-touted coöperative

output is the increased volume of work to be done. The small office is compelled to cater to small work, and this is nearly always of such a character that the near-by printer will get it. This class of work is increasing as rapidly and in as great volume as the larger kind, and herein lies the hope of salvation for the "small" printer. That which he can do best he should make a specialty of, and then he'll be on the way which leads to a specialized print-shop. It is well to remember that the owners of large offices aver that the "little fellows" stand in the way of living wages and good profits. That may be so, and perhaps the big fellow can afford to argue the question, but the

struggling little fellow can waste no time on such matters. If he would win success, he must not whine or complain about those who take business from him, but he must find out how they do it, and if it is due to their abundance of capital, then he should set his house in order for the execution of work which does not require more capital than he can command. During the growing years the young printer must be enterprising, always ready to tack so as to meet any favoring wind or avoid a squall, and every morning admonish himself to "Get busy!"

INJUSTICE IN PROPOSED COPYRIGHT LAW.

MR. S. H. HORGAN, art manager of the New York *Tribune*, and editor of the department of Process Engraving in *THE INLAND PRINTER*, is making a vigorous but almost single-handed fight against the iniquities of the proposed copyright law which narrowly missed being made effective in the recent Congress. In a letter to *Newspaper-dom*, Mr. Horgan says: "Proprietors of newspapers should wake up. A new copyright bill has been concocted without consulting, as far as known, a single maker of newspaper illustrations, the result being that newspapers must either give up illustrating or be prepared to pay from \$250 to \$1,000 damages for many of the pictures they will publish.

"How is it possible, you will ask, that such a bill came near being law at this session of Congress? It is too long a story to be told here. The newspapers of the country had better get together in this matter as they will be in such a shower of copyright suits as to flood them. What are they going to do about it?"

Among the various clauses in the proposed law which are prejudicial to newspaper interests and which are distinctly inequitable, are the following:

Under the present law the proprietor of a photograph or negative can obtain copyright.

The proposed copyright bill (Section 37) makes the copyright a distinct property from the material photograph which is the subject of copyright. Thus the proprietor of a negative or photograph may have no right to reproduce it.

Referring to the applicant for copyright, the present law says:

"He shall on or before the day of publication in this or any foreign country deposit in the mail within the limits of the United States, a printed copy of the title of the photograph and not later than the day of publication deposit in the United States mail two copies of the photograph."

The new bill (Section 2) allows the photographer thirty days after publication of the work

(photograph) upon which copyright is claimed, to apply for copyright. And (Section 15) adds: "If by reason of any error or omission he has neglected to do so within thirty days it is permissible for him to apply for registration within a period of one year after the first publication of the photograph."

The present law orders: "The photograph must be from a negative made within the limits of the United States."

The new bill permits the photograph or negative to be made in any part of the world, and apparently by a citizen of any country.

The present law says: "The notice of copyright must be inscribed upon some visible portion of the photograph or of the substance on which the same shall be mounted in the following words: 'Entered according to Act of Congress, in the year —, by A. B. in the office of the Librarian of Congress at Washington,' or at his option the word 'Copyright' together with the year the copyright was entered, and the name of the party by whom it was taken out, thus: 'Copyright, 18—, by A. B.'"

The new bill allows: "The notice of copyright shall consist of merely the word 'Copyright' or the abbreviation 'Copr.,' or the letter 'C' enclosed in a circle, accompanied in every case by the name of the proprietor or by his initials, monogram, mark, or symbol," and this can be anywhere, on the front or back or even the edge of either the photograph or the mount.

Commenting on the proposed bill, Mr. Horgan says:

"Each one of these four sections in the new copyright bill relating to photographs has such skilfully devised changes in the present law as to give photographers largely increased opportunities for levying damages on the newspapers and all illustrated publications.

"Then the damages are defined by the new bill to include 'damages the proprietor of the photograph may have suffered,' plus 'the profits the infringer may have made,' together with \$1 for every infringing copy of the newspaper made, sold, or found in the possession of the infringer, or his agents, or employees.' 'Such damages shall in no case exceed the sum of \$5,000, or be less than the sum of \$250.'

"The photographer is allowed three years after an alleged infringement to begin an action and 'in all recoveries under this act full costs shall be allowed.'"

NOT OFTEN ENOUGH.

I am sure if every printer realized what *THE INLAND PRINTER* meant to him he would not do without it. I know that is the way I feel. The trouble is it don't come often enough.—W. A. Nicholson, Alameda, Saskatchewan.

Written for THE INLAND PRINTER.

CROSS-LINED AKROTONES.

BY C. M. K.



AKROGRAPHY, the name given to that process of engraving which simulates the V cut of the wood-engraver, with all the admirable printing quality of that form of surface, yet which is produced mechanically, is made up from the two Greek words: *acro*, top; *graph*, to write, record or picture. Thus akrography literally means top picturing or top recording, from the recording sheet being placed on the top of the relief photograph. This method of engraving was described on page 845 of the March number and again on page 40 of the April number of THE INLAND PRINTER of this year. Acrography has been used as the name of a compressed chalk process, but in order to differentiate the process under consideration the letter "k" has been substituted for the "c," which makes the word representing the method Akrography, the machine an Akrograph and the product an Akrotone.

Long years of application worked out various phases of the machine, the chief intricacies being found in the mechanical features of the cutters. The process, as already stated, depends upon orthodox wood engraving practice, and at first sight it might be thought that this being so an ordinary wood-engraving tool or cutter could be used. These tools were, indeed, tried at first, but it was found that the rapid speed of the drum holding



FIG. 1.—Cross-line Akrotone at 120 lines per inch.

the photograph to be reproduced and its celluloid record shield soon wore away the sharp point of the hardest wood-engraving tools. This wearing away, though gradual, became *apparent* in the engraving quite suddenly, making the engraving uneven, the part executed by the worn tool having a much darker tone.

There is a prevailing impression that the process is restricted to single parallel lines. This is an error which the illustrated Fig. 1 plainly shows.

There are three sets of lines, two at 45 degrees and a third ruled horizontally. This means that the surface was actually gone over three separate times and as will be noticed not to the same depth. The lines occur at the rate of 120 per inch in all directions. A much more pleasing effect would have been secured if the horizontal lines bore the same relation to the diagonal ones that the number 70 bears to 99, then the interference would have been in harmony with the others and a better effect produced. About 85 lines per inch would have been near the proper relation.

Before the first engraving was made a set of register marks were placed on the relief photograph and then before the celluloid sheet was removed from the drum slight scratches were made thereon, opposite the register marks of the photograph. This first engraving was made with the celluloid sheet and the photograph placed spirally on the drum leading toward one end. The celluloid was the second time placed on the drum in a spiral direction opposed to the first position and the relief photograph was again placed under the sheet and the sheet was drawn up tightly, making sure that the register marks of the photograph were in coincidence with the scratches on the celluloid, after which the second engraving was made. For the third set of lines the celluloid sheet was cut off just above and below the engraved space and the two portions cut off were cemented to the engraved portion on opposite sides at right angles to the original position. A piece of celluloid narrower than the space between the two edges of the cemented extensions and of a thickness greater than that of the two superposed and attached sheets was placed under the photograph and both under the engraving, again making sure that the marks were in register, when the third engraving was made in a manner similar to the previous two.

Under this system it is found impossible to invariably have all of the relief photographs present the *same* variation of thickness, and unless this variation could be compensated for it would not be possible to work over but a very small



FIG. 2. Single-line Akrotone at 283 lines per inch.

range of conditions, but thanks to the possibility of readily changing both the number of lines and the angle of the cutter used (by selection from a standard set of angles) the apparent difficulty is quickly overcome. This was not so in the earlier experiments before tools and methods of cheaply producing the cutters were perfected; in fact the wonder is that any results at all were produced under the early experimental stages. Now automatic devices do what was then a most laborious and uncertain task. The angles were put on the tools by hand entirely, the operation being observed with an eye-glass while delicately rubbing the tool on an oil stone and carefully holding it at the proper angle. This operation had to be gone through for both sides of the "V," and more than likely by the time either operation was finished a nice little groove was worn into the oil stone and the angle was about anything one might guess at instead of the intended one.

Fig. 2 shows a souvenir of these days, an electrototype from a 283-line engraving of the originator of the Akrograph system, N. S. Amstutz, who reluctantly consented to the use of the "specimen" because of sundry defects in its execution, which, however, are only mechanical. The engraving is overcut in the extreme high lights, which causes the broken lines. A little irregularity in the ruling is also noticeable in the background. As stated, it is little short of marvelous that the results shown were secured under the conditions mentioned, especially when it is remembered that there are but three and one-half thousandths of an inch from the center of one line to that of an adjacent one. As near as it is possible to recall the data, the relief was about .0018 inch and the cutter angle to interpret the same at 283 lines per inch about 90 degrees included angle. It is a matter for congratulation to know that those days of difficult experimentation are over, and the finalities of the process must now be determined in the hands of actual users.

IRONY OF FATE.

A little puff was what he sought —
A little printer's ink.
He tried in many ways to land,
And yet, what do you think?
He failed to get it till he died
And quietly passed away,
When, to be sure, he couldn't read
The compliments next day.

— Birmingham Age-Herald.

A HIGH STANDARD.

I have been a subscriber of THE INLAND PRINTER for a number of years and will say that it is the most instructive, well-printed and entertaining magazine I have yet seen of the several other different books devoted to the printing art. I wish you continued success in your present high standard.— H. K. Bacon, Oxnard, California.

Written for THE INLAND PRINTER.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. VI.— BY N. S. AMSTUTZ.*



It is desirable to consider the theoretical aspect of tonal values and their interpretation, or rather, how near various practical reproductions come to the ideal requirements; by doing this, one can thereafter intelligently compare different systems and also know the variable factors of any given method and be able to weigh their importance in relation to theoretical standards.

Just what the relation between the extent of the optical stimulus imparted by an object and the subjective visual sensation carried to the brain bears on the general subject of tonal interpretation is not positively known; this phase of the subject is called the "psycho-physical" or "Fechner" law, which has been expressed in this way: "If the stimulus varies in a geometrical progression, the sensation will vary proportionately to an arithmetic progression." Fechner has stated the law in this manner: "The sensation increases as the logarithmic value of the stimulus."

According to this law, "things are not what they seem," for it is demonstrable with suitable whirling tables or disks that what the eyes are looking at does not excite the optic nerve to an extent that is commensurate with the actual tone values of the object. In testing out graded tone problems on a whirling table, the proportion of black to white has to be modified far beyond the seeming requirements, in order that the eye will receive the necessary stimuli to convey to the brain the sensation of a certain homogeneous gray.

To put it another way, there is a marked difference between an objective stimulus and a subjective sensation; suppose the case of a series of half-tone dots of definite area, what percentage of black do they represent to the visual perception and what is their value considered wholly from their relative physical sizes?

It is a question whether the effect noted on a whirling table, whereon black and white sectors of definite interrelated angular dimensions are put into rapid rotation to produce a specific gray tone is the same in its effect on the visual sensation as the combined stimulus of an aggregation of half-tone dots which are quiescent—not moving. There is some room for doubt on this point, because in the one case the stimulus is in motion and in the other it is at rest. It is a well-known fact that periodic visual impressions lose the

* Member of the Royal Photographic Society and Society of Arts, London; and Associate Member American Institute of Electrical Engineers.

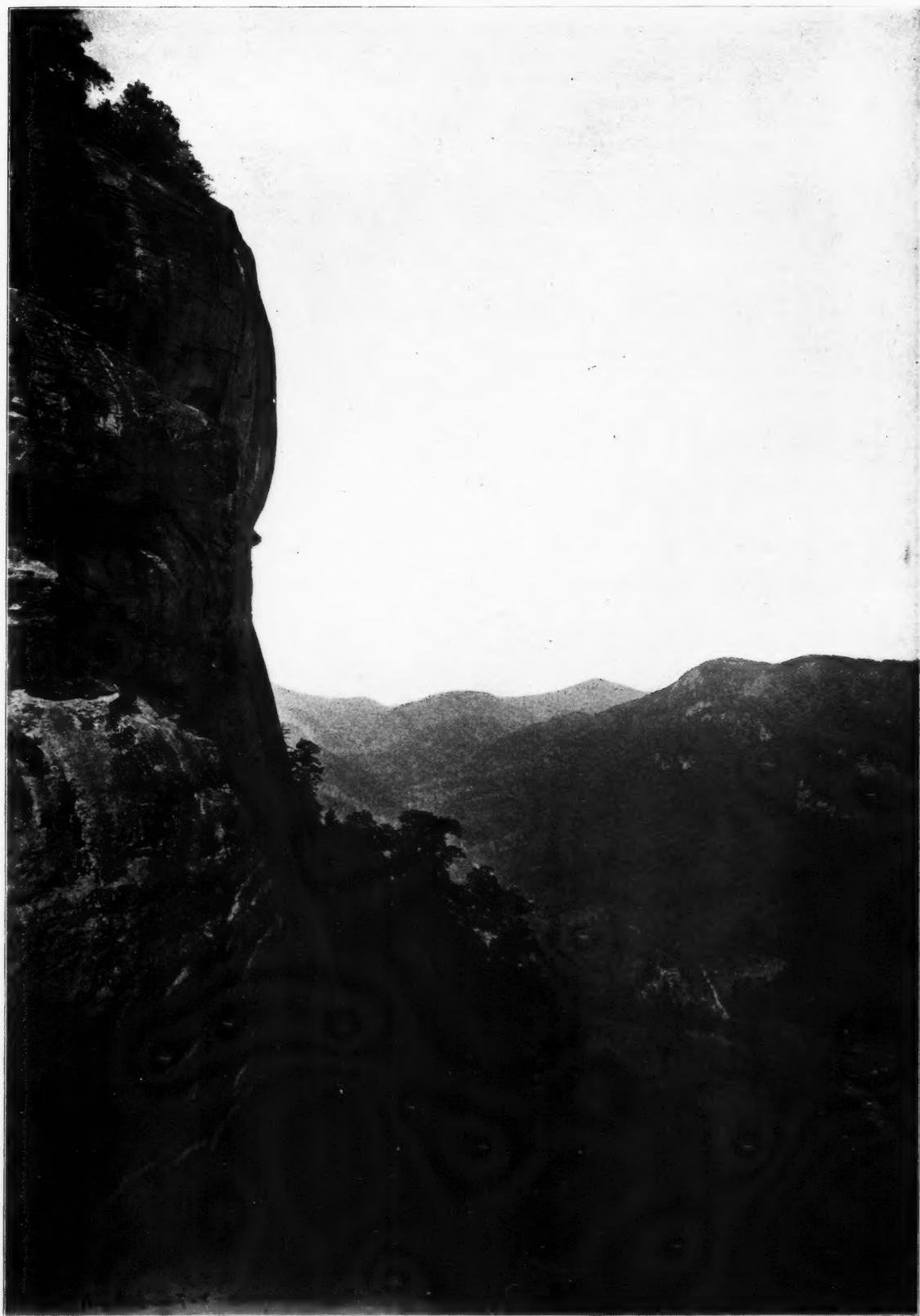


Plate by The Inland-Walton Engraving Company.

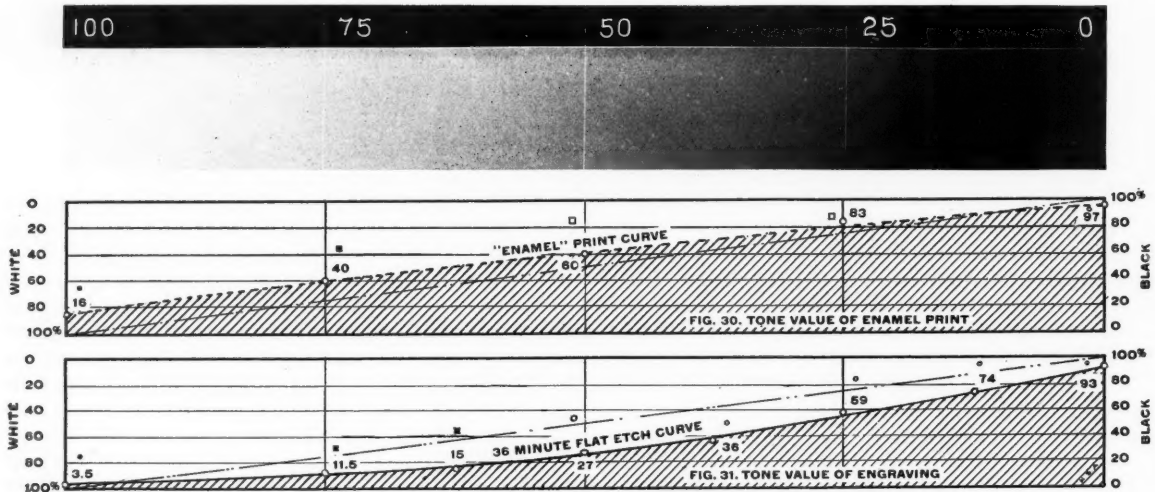
Copyright, 1903, by N. Brock.

THE CLIFFS FROM CHIMNEY ROCK.
APPALACHIAN NATIONAL PARK.

identity of individual periods when they occur in less than one-tenth of a second, so that so far as the eye is concerned the effect is the same as though they had not been produced in periods at all and were simply *continuous* tones.

Under the conditions enumerated, the visual

The effect of black and white areas of a definite relation to a unit is assumed to be different when the areas are in a state of rest, or when they are rapidly moving on a whirling table, hence the modifying effect, if any, of the "psycho-physical law" is left for subsequent analysis, and the

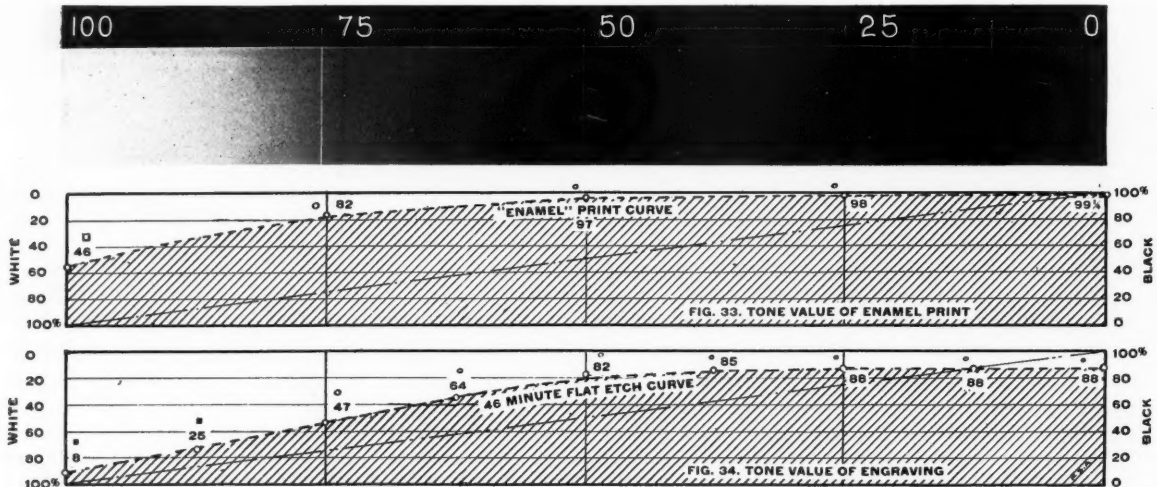


Figs. 29, 30 and 31, 150-line "light" half-tone tonal scale, showing the engraving, Fig. 29, at the top, with numbers representing theoretical percentages of white in an ideal tonal scale.

function is dominated by a lag, because the sensory impulses do not travel instantaneously; there being such a lag in relation to the speed of sensory travel, does not this predicate another lag — one

arithmetic basis, straight line "curve," of tonalities is used in the diagrams.

As against this basis of tonal analysis, it is but just to quote Baron von Hübl, who, in his



Figs. 32, 33 and 34, 150-line "dark" half-tone tonal scale, showing the engraving, Fig. 32, at the top, with numbers representing theoretical percentages of white in an ideal tonal scale.

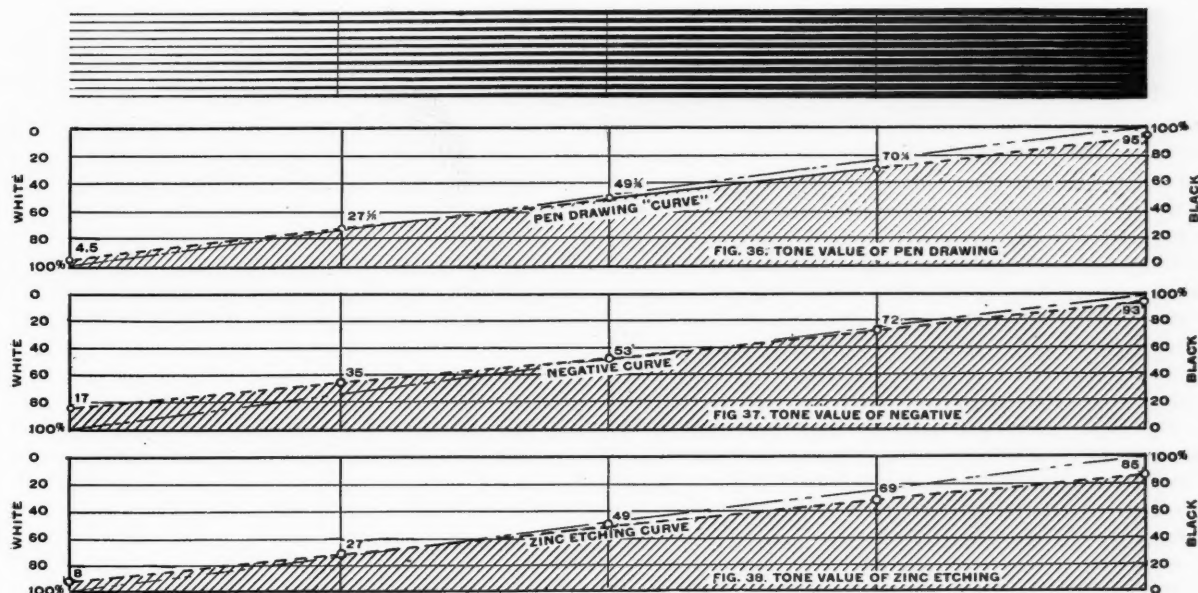
as to the sensation of tone value; in short, does not the existence of the one coördinate with a possible existence of the other, so that gray tones require an excess of black, *only when the objective stimulus is in motion*, to balance the cerebro-optic undervaluation due to speed lag?

valuable book on Three-Color Photography,* on page 67, says, "a gray, for instance, composed of 3.5 parts of white and 6.5 parts of black, appears to our eye twice as bright as it ought to appear,

* Translated into English by H. O. Klein and published by Penrose & Co., London.

and we are only impressed by one-fourth of the amount of black if this is present in equal quantities in a black and white mixture. It is possible that similar phenomena are noticeable in mixtures of black with other colors, but it must then also

all the requirements of exactness, and it would seem that a purely optical translation of disconnected tonal dots or lines into continuous tone areas of the same value would eliminate the personal equation to a larger degree and produce



Figs. 35, 36, 37 and 38, 20-line pen-drawing and zinc-etching tonal scale. Fig. 35 is placed at the top.

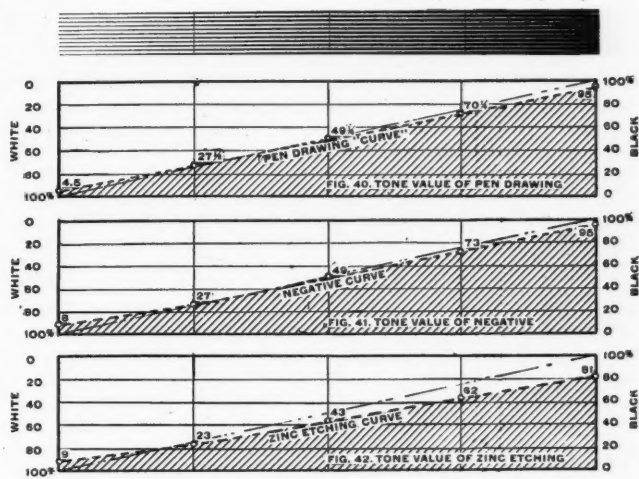
be ascertained how much the rule is influenced by the luminosity of the color."

On page 66, the author also says, "a comparison between the tone of a ruled screen and the homogeneous gray of a color top mixture, directly confirm the 'Fechner law.' For this purpose a paper has been ruled with black lines of different thickness, representing five luminosities. The width of lines varied between 0.05 and 0.40 mm. and measurement of the width of the black lines and the white spaces made it possible to ascertain the luminosity of this screen, which has been imitated on the color top with the help of black and white sectors, the angle of which has been measured to ascertain the luminosity of the homogeneous gray.

"The screen tone has been viewed at such a distance that the lines were distinctly visible; and although the surface does not appear homogeneous, with a little practice and repeating of the experiment, a comparison between the two tones is quite possible. The objective luminosity of the gray on the color top is known to us by its composition, and the screen surface of the same luminosity represents the subjective color sensations."

This method of comparison does not fully meet

truly homogeneous grays, which could be compared side by side in a photometer, with a known standard, without having any of the elements in



Figs. 39, 40, 41 and 42, 40-line pen-drawing and zinc-etching tonal scale; the zinc etching, Fig. 39, being placed at the top.

motion, as is necessary with a color top or whirling disk.

Experimentation along these lines is quite fascinating and many interesting phenomena are within the reach of any one who desires to see the blendings of colors, etc. If a medium weight

of cardboard is taken, a circular disk of about five inches diameter cut therefrom, a pin inserted at the center and different colored sectors pasted or painted on the disk, a simple device is secured by which various tests may be made. The pin is held, head down, so that the disk may be rotated by one hand while the pin is held by the other. The simple form of "whirling table" is only suggested for the most cursory examination.

Several tonal scales are shown and the graphic curves are placed directly beneath them, in order that the values may be more easily noted in comparison with the specific region of the scale that is under observation, without trying to carry mental impressions from one page to another, as is the case when they are separated.

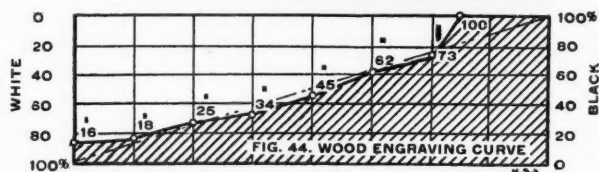
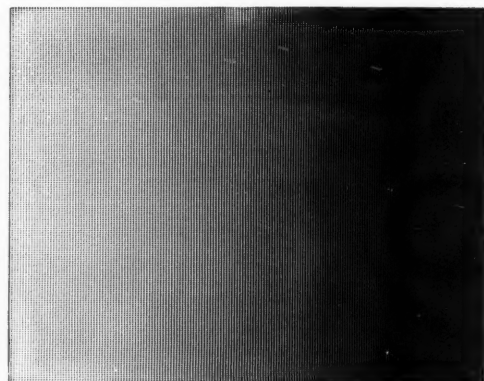
The reader may wonder how it is that the effects shown on the banded test etching of Figs. 25 and 26 (July number) can be produced by prolonged etching and the graded tone scale shown in Fig. 29 made by a straight flat etch of thirty-six minutes and still hold gradation in the "three-quarter" whites. The explanation is found in the fact that the etchings of Figs. 25 and 26 were started with the same size of \circ dots for all the bands, and Fig. 29 started with dots of varying sizes and shapes; hence the acid acting for the same length of time for all the dots produced a variable effect, and thereby secured tonal interpretation, while in the case of Figs. 25 and 26 the time was the changing factor and the sizes were respectively uniform to each other before the "biting" was commenced.

The various values of the tonal scales as to sizes of dots, etc., are not tabulated and their percentages of white and black only are shown in the graphic curves, so that the reader may become familiar with the shape of the tonal characteristic curves and therefrom more readily judge the practical relation of one scale to another; for instance, a comparison of the shape of the curve shown in Fig. 46 with that of Fig. 31 is most instructive.

Fig. 29 illustrates a 150-line tonal scale, bearing numerals along the top edge thereof, "0" applying to the "blacks" at the extreme right-hand edge, "25" standing for nominal $\frac{1}{4}$ white, "50" for nominal grays, "75" for "three-quarters" whites and "100" for the "whites" of the extreme left-hand edge.

Fig. 30 shows the "enamel" print curve of gradations, the diagonal line in this and all of the other figures represents the theoretical "curve," the areas below any of the curves represent blacks and the areas above represent whites, and the distance any point on any curve is above the bottom horizontal line indicates the per cent of black such point on the scale possesses, as

is shown by the figures at the right-hand side of the graphic curves, which are marked "black"; conversely, the distance such a point is below the top horizontal line is indicative of the per cent of white contained in the tone gradation under question, the values of which are read on the left-hand sets of figures, marked "white." The small characters adjacent the several percentages of black, placed next to the points of the curves whereat



Figs. 43 and 44, wood-engraving tonal scale at a mean of about 65 lines per inch, Fig. 43 being at the top.

the measurements were made, show the kind of dots found; when open faced, they represent white dots, and when black, obviously, indicate black dots; these characters do not have any dimensional values, but only serve a pictorial purpose.

A careful study of Figs. 29, 30 and 31 with each other will be found both interesting and profitable. Fig. 30 shows the "enamel" curve generally above the diagonal line and Fig. 31 illustrates the engraving curve almost altogether below this line. The exceptions are found at both extremes of the scale, the dots of the blacks sending it below in the case of the "enamel" print and the dots of the "whites" causing it to rise above on the engraving curve. It may be assumed that if the enamel curve had been placed higher, through a darker negative, the etching would not have carried the engraving curve so much below the theoretical diagonal, but in so doing without making some compensation in the high lights, the dots in this region would have been too large, and in consequence considerably too dark, thereby materially lowering the brilliancy of the reproduction and seriously modifying the tonal values.

Fig. 32 is another graded scale similar to Fig.

29, excepting that it is pitched in a much lower tone, which carries the shadows unduly into the middle tones. This plate is also a flat etch, but of 46 minutes duration, which, owing to the smaller size of "enamel" dots and considerable aging between the production of the copper print and the etching, the dots were found to be much slower in "opening" than were those of Fig. 29. These two curves are principally above the diagonal line and to this extent show an excess of black in the gradations of Fig. 32, being almost uniform until "50" is reached, when a sudden transition sends the tone value along the steep incline toward the "whites." Figs. 33 and 34 are the graphic curves of Fig. 32, similar to Figs. 30 and 31. They are self-explanatory.

Fig. 35 shows a horizontal line tonal scale of about 20 lines per inch, reproduced as a zinc etching from a pen-and-ink drawing, comprising tapering black and white lines. Fig. 36 shows the tone value rising into the "whites" at the left-hand end and dropping into the "blacks" at the right-hand end of the scale, due to the presence of a black line in the "whites" and a white line in the "blacks."

Fig. 37 gives the tonal value of the acid resist print made on the zinc, and Fig. 38 shows the relation of tonal gradations found in the zinc etching.

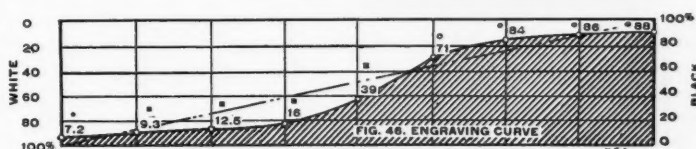
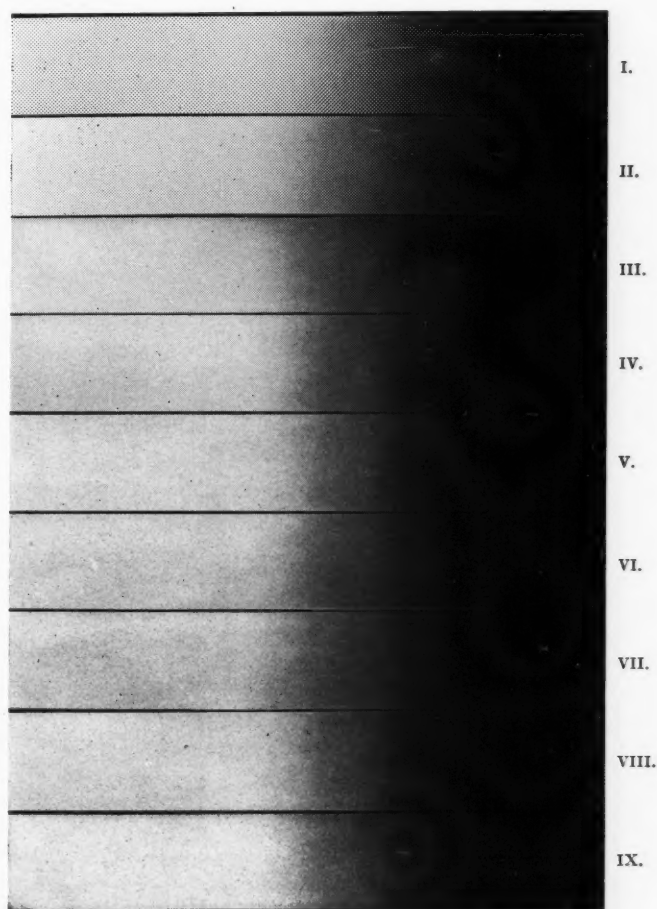
Figs. 39, 40, 41 and 42 show the same variations of condition as are found in Figs. 35 to 38, inclusive, the scale, however, being one-half the size of that shown in Fig. 35.

Figs. 43 and 44, respectively, illustrate a wood-engraving scale, formed with cross lines in the high lights and a graphic curve which very strikingly illustrates the sudden change from the dead black to the first tonal gradation. This scale is used through the courtesy of A. F. Wanner & Co., of Chicago. Adjacent the black it has 70 vertical lines per inch; in the high lights, 62, and running horizontally, 77 per inch. It is not intended as a true tonal scale and on account of the sudden transition mentioned it is of material assistance in pointing out the value of graphic curves because they assist the intellect, through the eye, in remembering the characteristics depicted thereby.

Fig. 45 represents a series of tonal scales at different lines per inch, shown by favor of the Suffolk Engraving and Electrotyping Company of Boston. I is at 65 lines per inch; II, 85; III, 100; IV, 120; V, 133; VI, 150; VII, 166; VIII, shown in graphic curve of Fig. 46 and IX, 200 lines.

Fig. 46 shows the gradations of VIII, which is representative of all the scales. The pictorial characters on the diagram also show the kinds of dots which comprise the scale.

This study of graded tonal values will, it is believed, be of considerable interest and profit to processworkers, who have much to contend with on account of the very large variation in quality of "copy," some brown, some red, etc. What a boon it would be if there was produced an automatic toning paper that would stop toning when a certain specific color value was reached! So much for facetiousness; but seriously, the great difficulty in turning out uniformity of work lies in the woful lack of anything approaching uniformity in the gaslight, silver or other printing-out papers. These differences of conditions, though



Figs. 45 and 46, half-tone gradations at various lines per inch. Fig. 45, the engraving at the top, and Fig. 46, the graphic curve of Scale VIII below the same.

hard, can to a large degree be modified by using specific means of compensation — such as multi-exposures with changed diaphragms or stops, etc. It, however, requires careful manipulation on the part of the camera man, and as heretofore pointed out, a collaboration between the etcher and photographer; without this there can not be that complete coöperation which is necessary to the satisfactory carrying on of any process business.

In the July number, the title to Fig. 27 contains a misprint; $1\frac{1}{4}$, $2\frac{1}{2}$, 20 and 40 minutes refers to the time that the bands shown were etched, not photographed.

It is exceedingly interesting to note how the etching rate has affected Fig. 31, in comparison with Fig. 30. Suppose the acid action was uniform over all portions of the scale; then, if at the end of a 30-minute etch the tone values were all 15 per cent lighter, the engraving curve would have the same characteristics; that is, the same general shape as the one shown in Fig. 30, the only difference being that it would occur lower on the diagram, and by reason of this position indicate a corresponding increase of white and decrease of black; the right-hand end would drop below the diagonal line and show only 82 per cent of black. Such is, however, not the case, for the \circ dots of the blacks, through etching, have become 4 per cent lighter; the "25" square-shaped white dots have simultaneously increased in size and become round, so as to show an increase of 24 per cent of white; the "50" square-shaped white dots have gained even faster, for they show an addition of white amounting to 33 per cent, and have also changed to \circ dots; the "75" square-shaped black dots show a loss of black that aggregates 28.5 per cent, without materially changing their square shape; and the small square black dots of the "100" region have become \bullet dots through a loss of 12.5 per cent of black. To summarize, from "0" to "25" the change is 24 per cent; from "25" to "50," 33 per cent, an increase in rate of etching of 9 per cent; from "50" to "75," 28.5 per cent, a rate of decrease of 4.5 per cent, and from "75" to "100," 12.5 per cent, a decrease of 16 per cent. The rate for the first stage was 24 per cent, the second 9 per cent faster, the third 4.5 per cent slower than the second, and the fourth 11.5 slower than the third. These figures will assist in pointing out the great help a curve is, because it really pictures the figures, and by reason of its peculiar shape, the eye assists the memory to retain the differentiating values of the figures.

(To be continued.)

"Odds bodikins!" the proofreader cried,

"A bum proof, by my hali-

Dome!" So he reproved the kid

Who then reproved the galley.

—H. L. Shippey.

Written for THE INLAND PRINTER.

SCREENLESS HALF-TONES.

BY N. S. A.



MUCH publicity has been given to the newly (?) discovered Spitzertype method of producing relief engravings from photographs, without using the usual ruled screens in front of the sensitive plate of the camera. So many novel features have been ascribed to the process that it is of interest to consider the probable basis on which the method rests. The results published in Klimsch's 1905 Year Book, with a description that in some respects is vague, lead one to compare them to reversed photogravures etched for letterpress printing. Recent comparative specimens of Spitzertype and half-tones published in the *Archiv für Buchgewerbe*, of Leipzig, show the radical change of tonalities of the two methods when identical views are reproduced.

Spitzertype is the invention of one Emanuel Spitzer, an artist-humorist of Munich. An enthusiastic advocate of the process says that reproductions made by the ordinary half-tone method "are cold and without life, they reproduce the original without regard to the delicacy of the design; the screen covers all indiscriminately with its uniform web, giving the engraving a heavy and unsatisfactory appearance. The problem is to get rid of the screen."

Many more or less successful efforts have been made to this end. The Spitzertype according to *Public Opinion* consists in carefully coating a polished metal plate with bichromated gelatin on which the negative is placed and exposed to light, after which it is given an acid bath, as in ordinary plate-making, when it will be ready for mounting and for use on the press. An important difference between this process and the ordinary half-tone, however, consists in the fact that the new process utilizes a layer of gelatin of uniform thickness spread over the entire plate, which varies in hardness conformably to the different gradations of the negative, being the hardest where the light has acted the strongest. *Printers' Ink*, quoting *Cosmos*, says: The work of the acid begins at the dark portions of the plates and continues successively to the portions which are both the lightest and hardest, the complete operation being one of graduated baths. The superiority of the Spitzertype method lies in the fact that since the reproduction of the half-tones of the original is performed without the use of a screen, the problems which baffle the engraver are solved by this scheme in the simplest manner. The Spitzer process is also peculiarly adapted for color-work and when used for this purpose, the writer

says, the plates produce a picture clear and full of life.

Dr. Robert Defregger, in his article appearing in Klimsch's Year Book (1905) on "A New Half-tone Method for Book Illustration," in quoting from the German "Patentschrift," says that the Spitzer process eliminates all screens, special graining of the copper plates, the use of asphaltum grounds, etc.

It is somewhat difficult to follow the steps of the process from the description given. Is one to infer that the gelatin film becomes reticulated automatically in proportion to the light action and that such reticulation immediately adjacent to the copper plate presents *separate* elements or points of hardened gelatin varying in size, with interspaces of soft gelatin separating them, through which the acid attacks the plate? The grain shown in the printed specimens does not seem to bear the characteristics of ordinary reticulation. It is not understood why such a veil of mystery should be cast around the descriptions and so much vagueness be indulged in.

This phase of indefiniteness becomes the basis of all sorts of panegyrics, as witness: a certain newspaper manager of Chicago is said to have investigated the process in Paris and reported it to be entirely *revolutionary* in character, especially in relation to the quality of plates for magazines and color printing, adding that so far the process of making screenless half-tones for newspapers was not yet a success, but it was believed a solution would shortly be found.

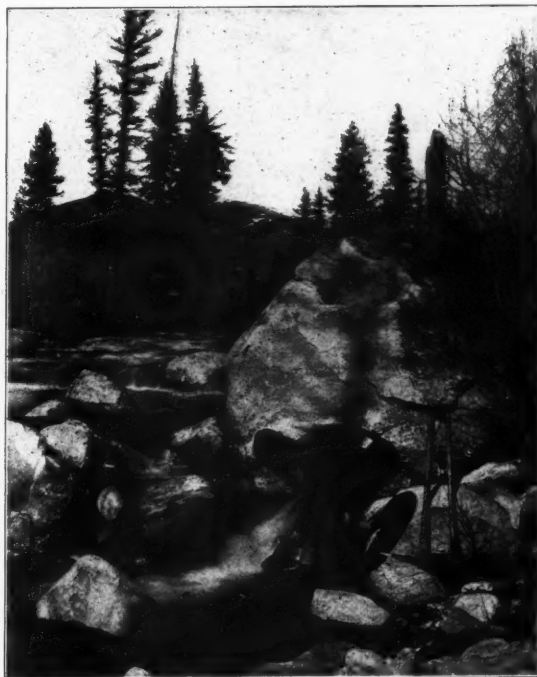
One is led, from the views expressed by the expert and non-expert, to believe that there may be something of more than passing interest in the matter, but becomes annoyed in trying to localize the distinctive features. The disclaimer as to the use of asphaltum or resinous powders eliminates what is known as the Klic method of reproducing photographs as relief engravings, without the use of screens.

A recent number of the *Bulletin Officiel*, of Paris, gives publicity to an article by M. Ducourtieux showing two splendid relief engravings executed by himself *without using screens*. This French article is quite caustic and does not mince matters, and flays the alleged Spitzer invention for the arrogance of assumed originality in the face of the many years of superior photogravure work done by Parisian craftsmen, both for intaglio and relief printing. M. Ducourtieux, while conceding to the Germans credit for valuable work along photographic lines, yet reminds them not to forget that Daguerre, Gillot, Duc du Hauron, Cros and Lippmann are French names.

Dr. G. Aarland, of Leipzig, in the April number of the *Archiv für Buchgewerbe*, says the

Spitzertype process has a limited field of application and the specimens he shows confirm his previous contentions that the method is weak in tonal interpretation, the shadows coming up harsh and the sense of distance or atmospheric value being almost entirely lost, and for this reason is of little practical value for colorwork. He also says that the natural grain methods have been well known for some years; their characteristics were referred to in Professor Husnik's handbook on Heliographie, published in 1878.

These misinterpretations of the differences between processes is a lamentable one which comes about through the fact that there is insufficient unison in nomenclature and a woful lack of understanding of the fundamentals which are common to all processes. From these grow assumptions — so-called "Yankee bluffs" — some wilful and many unconscious, misrepresentations and exaggerations, which make too large a drain on the time and energy of the busy man who must sift the grain from the chaff.



PANNING GOLD IN A COLORADO STREAM.

Photo by E. M. Keating.

THE OLD SILVER DOLLAR.

How dear to our hearts is the old silver dollar,
When some kind subscriber presents it to view—
The liberty head without necktie or collar,
And all the strange things that to us seem so new;
The wide spreading eagle, the arrows below it,
The stars and the words with the queer things they tell,
The coin of our fathers! We're glad that we know it,
For some time or other 'twill come in right well.

—Exchange.



Plate by The Inland-Walton Engraving Company.

LOOKING EAST FROM TOPTON, N. C.
APPALACHIAN NATIONAL PARK.

Copyright, 1905, by N. Brock.

Written for THE INLAND PRINTER.

AN ANALYSIS OF A METALLIC OVERLAY.

BY N. S. AMSTUTZ.



THE question of overlays has received a large amount of attention from investigators, pressmen and engravers, and without going extendedly into the various details from the purely theoretical side of the subject, the special characteristics of a specific specimen are analyzed, its features pointed out and illustrated.

The zinc overlay, which is made the subject of this analysis, is, in common with others of the

its range is in interpreting the tone values of an engraving, unless the subject is a tonal scale which contains the entire gamut of gradation reaching from the blacks through the shadows, grays and "three-quarter" whites, up to the smallest black dots.

Fig. 2 shows a short length 65-line tonal scale printed without an overlay. Fig. 3 shows a similar tonal scale printed with a patent metallic overlay. Fig. 4 is a graphic curve placed immediately beneath Figs. 2 and 3, showing the percentages of white and black of the engraving contrasted with the ideal interpretation demanded by the straight line "curve" that is shown reaching diagonally from corner to corner. Fig. 5 is a

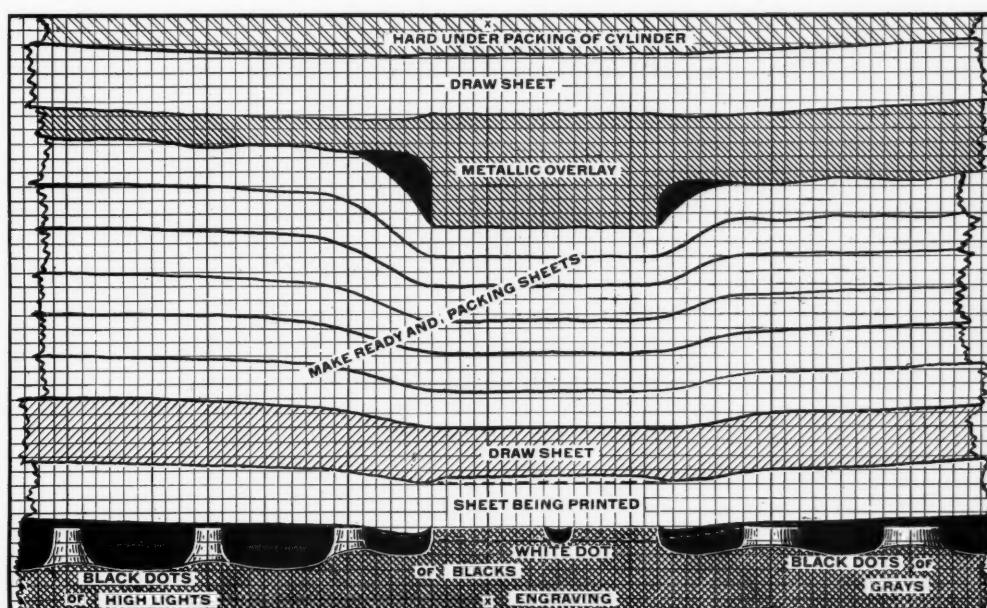


FIG. 1.—Showing a sectional view of a cylinder make-ready in diagrammatic form. Enlarged about sixty times.

same class, easily produced by taking an impression from the engraving, of which a make-ready is being prepared, onto a metallic sheet placed on the tympan or cylinder of the press. This sheet is then powdered up, heated and etched, when it is ready for use. In order that the working relation may be readily understood, a diagram covering the essential phases of the different stages of a make-ready is shown in Fig. 1, wherein the tympan or cylinder, the overlay, the packing sheets, the sheet to receive the impression, the engraving, etc., are drawn in operative relation, on an enlarged scale.

It is difficult to estimate the extent of overlay effect unless one sees flat and overlay impressions side by side. Again, it is not easy to consider how faithful an overlay is in cooperating with the ink distribution during presswork and how extended

graphic curve of the overlay measurements, which is also placed directly beneath the other figures so as to admit of easy comparison being made as between the various conditions illustrated. Fig. 6 is a graphic curve, showing the printed interpretation without an overlay, and Fig. 7 illustrates the modified values, due to the overlay; these are also placed beneath Figs. 2 and 3.

Fig. 8 shows microphotographs of the electrotpe used in Fig. 2—I representing the "shadows," II the middle tones when the grooves thereof are filled with magnesia powder, and III the high lights or "whites" without any filling whatever.

Fig. 9 shows microscopic enlargements of flat impressions on paper, I being the "shadows," II the middle tones and III the high lights. In this figure the lack of ink distribution in the

blacks is quite apparent, when a comparison is made with I of Fig. 10.

Fig. 10 consists of enlargements of overlay impressions, with tonal ranges similar to those of Figs. 8 and 9; these show to what extent the tonal values have been modified by the overlay.

Fig. 11 is a microphotograph of the overlay itself at about the middle tone position. Some of the dots remain standing and others are partially etched away. In estimating the value for the curves, the mean of a number of areas was taken. The dimensional characteristics of a 65-line half-tone are as follows: Screen pitch is .01538 inch; diagonal pitch, .02175 inch, and unit area = 2365.4.

The values noted on the curves of Figs. 4, 6 and 7 represent percentages of black below and percentages of white above the curve. In the quarter whites the tonal interpretation is fully eight per cent too black, the middle tones or true grays are about eight per cent too white, and in the region of "three-quarter" white there is a loss of black amounting to about fourteen per cent.

At the extreme ends of the scale the discrepancy between the actual engraving and the theo-

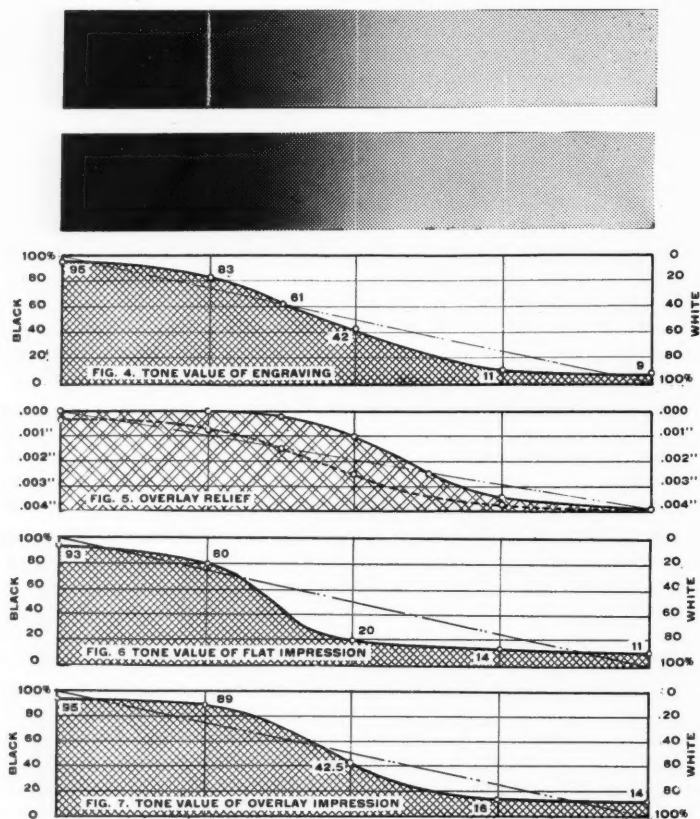
retical requirements are quite noticeable on the curve. In the *dead* blacks there is a modifying presence of white amounting to about five per cent and in the "whites" a modifying black of nearly nine per cent is present.

Some of the "white" of the blacks will be obliterated in the spreading action of the press-work, but the amount of black in the high lights, obviously, can not be neutralized, even with an overlay, because the impression from each black dot must be left clear without any dots missing here and there, if the work is to appear crisp and attractive. Automatic "high-light" processes, except in conjunction with litho transfers, on zinc or aluminum sheets, are not yet practical, so the gaining of a pure white must be left to the finisher and his graver, the router or the utilization of staging "dodges."

It is also possible to etch the high-light dots so that they will present a relative area of but from two to three per cent of black, which may be considered a *practical* "pure" white, for the visual sensation is so slight as to be negligible; this is especially true of the smaller "white" areas of a subject, but it does not apply with equal force in the case of a large area of "white" surrounded by middle tones. By contrast, when such "whites" are bounded by dead blacks or deep shadows, the effect is to make them appear whiter than when they occur in the vicinity of large masses of gray.

All theorizing as to correct interpretations, etc., must finally rest on the average visual equation. How far, if at all, the Fechner law of objective and subjective correlation of stimulus and sensation affects the theoretical tonal values is an open question, and the final word in relation to overlay characteristics can not be said so long as there remain the questions of visual impression or sensation, paper quality constants and unit pressure per unit areas of printing surfaces.

Fig. 1, in deference to the opinions of practical pressmen, shows the different sheets of the packing compressed more nearest the cylinder and the overlay than adjacent to the last draw-sheet. This portion of the figure is wholly supposititious and the question naturally arises as to why the sheets nearest the overlay should be compressed *more* than those farthest away. If the sheets have the same physical structure and as the same pressure must be transmitted through all of them, why should a differ-



Figs. 2, 3, 4, 5, 6 and 7. The first figure at the top, Fig. 21, is a flat impression, without overlay, of a 65-line tonal scale. Fig. 3 is the next illustration, showing a similar tonal scale, with overlay impression. Figs. 4, 5, 6 and 7 are self-explanatory.

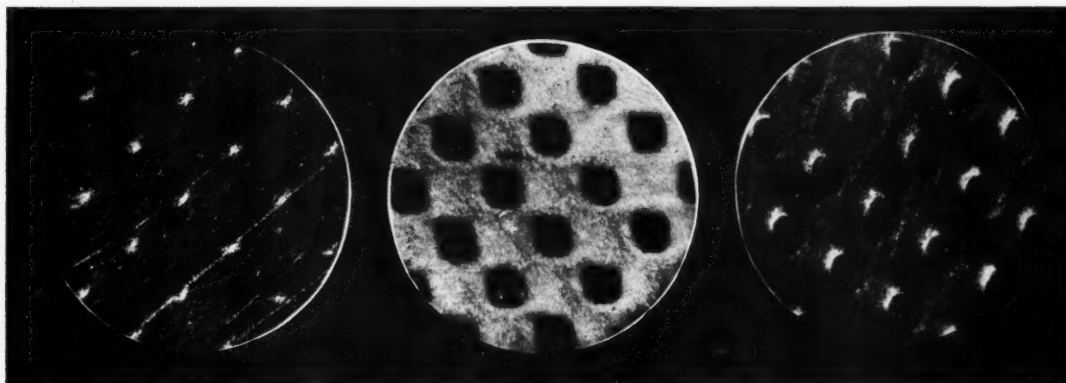
ence of effect be manifest? It is of course obvious that the sheets nearest the overlay will show the strongest markings of the overlay relief, because the sharp edges of the overlay steps will indent the first sheet more than the second, etc.

There is a radical difference of opinion between practical pressmen and investigators as to just what does take place the moment the full impression pressure is on a dead black or a high light. It would seem reasonable to conclude that a part of the overlay pressure goes to compress the final printing sheet, within the limits of its quality and possible elasticity, after the cylinder packing has received its "set."

The actual pressman who becomes thoroughly familiar with all of the idiosyncrasies of each

in the continuity of the engraving dots or lines under tympan conditions varying by definite degrees of hardness; also the largest amount of "dip" the ink rollers will follow when considered in relation to the horizontal dimension of such portion of the engraving or type form that is not up to paper.

In working metallic overlays, it is desirable to use them on as solid a substratum as possible, in order that any elasticity which would accompany a yielding underpacking may not give too great a reverse set to the overlay. Frequently the first sheet placed outside of the overlay has the high lights cut out and sometimes two or three of the succeeding sheets have extra thicknesses pasted on over the blacks. The entire packing becomes



I — Shadows.

II — Middle tones.

III — High lights.

FIG. 8.—Enlargements of 65-line electrotype. Figs. 8, 9 and 10 are enlarged about twenty-nine times.

press under his charge is more able to analyze the practical effects of various methods of make-ready than any purely theoretical deductions can possibly set out, in a more or less dogmatic fashion. He knows his ink, his press, the paper and the many little things that go to make up his daily routine, with a degree of confidence born of many mastered difficulties that at once differentiate him from the theorizer.

He has to deal with the elasticity of the wood blocks, on which the engravings are mounted, a lack of rigidity found in all presses, a variation in the structure and surface of the paper, the elastic condition of the ink rollers, and the distributive quality of the inks, etc., all combined with a certain proclivity on the part of most persons who encounter graphic arts difficulties to "blame the pressman"; obviously this shifting of responsibility is easy for the "shifter" but not so fascinating or satisfactory to the "shiftee."

It is very desirable, in pursuing overlay investigations, to know the smallest variations of tonal quality the average eye can discern; the smallest change in overlay relief that will cause breaking

elastic to a varying degree which harmonizes with the overlay relief and results in a less elastic pressure adjacent to the shadows than is found opposite the high lights.

Ordinary usage has defined the practical limits of range of such overlays for medium runs and average conditions from .004 to .006 inch, but for extraordinary long runs the range will reach nine or ten thousandths of an inch, with a comparative modification of the packing. One reason why these metallic overlays have been given such a hearty reception by the trade, is because of their firm and indestructible characteristics, so that one knows the relief range on which *dependence* can be placed. Oil will not soften or destroy them; there are no difficulties of register on account of expansions and contractions to which non-metallic overlays are ordinarily subject and their preparation is simplicity itself.

It is sometimes asked why a number of overlays etched from impressions made from the same engraving are different; that is, why they are not facsimiles to the smallest detail? This discrepancy is not material, because *practically* there

is no difference in their *effect*, even though small differences of individual dots or lines may be noted by casual observation.

The enlarged diagram, Fig. 1, shows the relation of parts to scale. Each little square is assumed to be .001 inch on a side. The positions of the lines of dots of the half-tone are shown ten squares apart, which makes the fictitious representation stand for a 100-line engraving. The reader will be able to draw his own conclusions as to what physical changes can or do take place in the relation of the overlay, packing sheets and printed page to each other at the moment of impression. The uncompressed or natural thickness of the packing sheets, etc., is shown opposite

corrects the shortcomings of the flat impression curve shown in Fig. 6; the middle tone values which are largely lost in Fig. 6 are restored in Fig. 7. The blacks of Fig. 6 in reality are not as dense as the curve shows, because they are considerably broken and mottled. Since the curve is calculated from the average dot areas only, these defects do not appear to their full extent on the curve. From these data it is not difficult to deduce conclusions as to the practical interrelation of the several phases of overlays.

It is extremely fallacious to attempt to make ready by pasting a cut *overlay* underneath the mounting block, but hardly so questionable between the plate and the block. It is most effica-

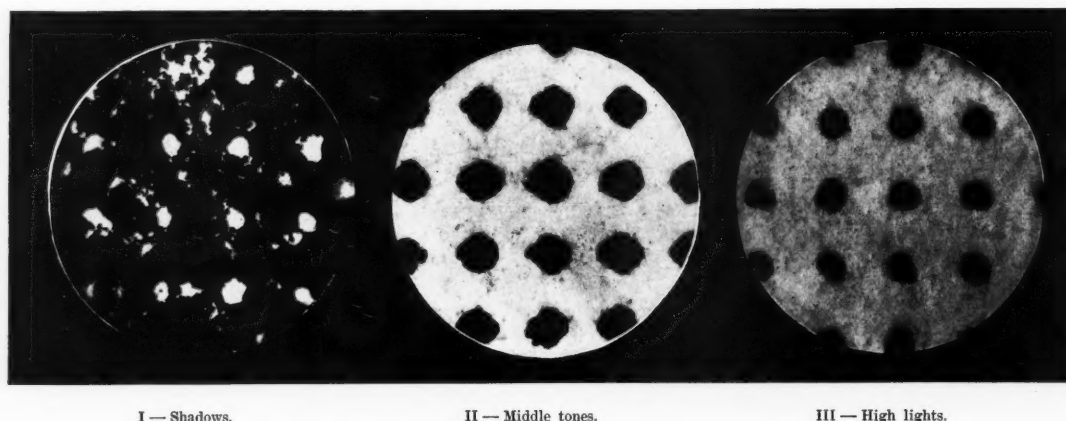


FIG. 9.—Enlargements of flat impression, printed on platen press from Fig. 8.

the high lights of the engraving. In order to approximate the circle of the cylinder, the curvature of the lines has been exaggerated; as a matter of fact, the distance the paper would be away from the engraving at the third dot distant from the center $x-x$ on a 20-inch cylinder does not calculate to over .0001 inch on account of the curvature of its face.

The dotted line of Fig. 1 shows an assumed position of the sheet being printed, before the engraving has come in contact with the paper, and the difference between this line and the full line showing the engraving face as in contact with the paper is the supposed amount of final compression. Fig. 5 shows the actual overlay relief curve and a second, dotted line, relief curve *calculated* from the tonal percentages of the engraving given in Fig. 4. A straight line "curve" is also shown to illustrate the theoretical relief values of an overlay conforming to the ideal tonal interpretations of the straight line "curve" of Fig. 4.

The values given in Figs. 6 and 7 are from measurements of proofs made on a Gordon platen press. It is exceedingly interesting to note how effectively the overlay impression curve of Fig. 7

cious on the cylinder or tympan. Of course the ideal place is to have the overlay combined with the engraving itself.

About 1899 a grained plate for letterpress printing that was formed with a variable relief to the surface was shown in England by Messrs. Charles and Alfred Dawson, of Chiswick. The grain seemed to be of the reticulated gelatin order and there was, if anything, an excess of relief that made the transition between the planes of contrasting tone values, which lay immediately adjacent to each other, too vigorous; in fact, so sudden was the change as to cause the paper in printing to bear off and show narrow lines at the junctions of the two tones, which was a serious drawback. It is thought that this result was not designed to combine overlay and engraved effects on the same plate, but it may have contained the germ of dual purpose engravings.

It is believed that the microphotographs shown will be a surprise to the reader, for the reason that but few persons, relatively, have ever seen half-tones and prints made therefrom under a microscope. The results represent fair average conditions. The spreading action of the ink is

clearly shown on some of the dots where there is a darker area around a given dot. To show this characteristic in detail, considerably higher magnifications would need to be used.

The flat impression tonalities compared with those of the engraving diagrammed in Fig. 4, are found to be two per cent lighter in the blacks; three per cent lighter in the quarter whites; twenty-two per cent lighter in the grays; three per cent darker in the "three-quarter" whites, and two per cent darker in the "whites" or extreme high lights. Those of the overlay impression compared with the engraving are found to be the same in the blacks, six per cent darker in the quarter whites, practically the same in the middle

overlay than without, which should not be the case, as the "whites" will be nearer pure white when an overlay is used, if the mistake of leaving the under packing too soft is not made. The whole purpose of overlays is to solidify the blacks and overcome the spreading action of the ink in the high lights and not to make the entire subject to print darker.

It is hoped that researches of this order will place at the disposal of the busy practical man valuable data from which he may be able the easier to draw logical conclusions as to the different phases of the subject and apply his deductions to practical purposes.

One may wonder how it is possible to secure

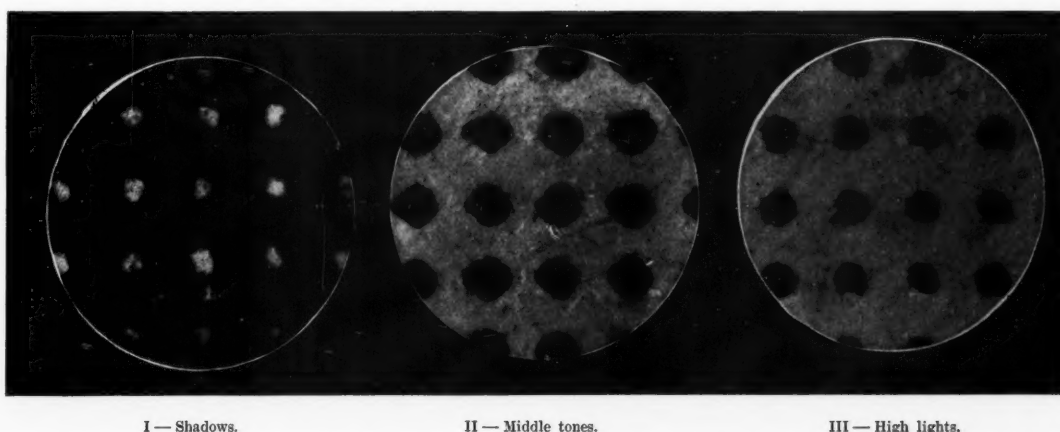


FIG. 10.— Enlargements of overlay impression. Printed on platen press from Fig. 8 by placing overlay on top of the packing used for Fig. 9. To gain full benefit in reduction in size of high-light dots, the packing beneath the overlay must have less elasticity.

tones, five per cent darker in the three-quarter region and also five per cent darker in the "whites." A comparison between the overlay and flat impression discloses considerable difference; the overlay caused the blacks to become two per cent deeper and added nine per cent of black to the quarter whites, twenty-two per cent increase of black in the grays, two per cent in the three-quarter whites and three per cent in the whites. This shows the entire overlay impression to be darker than the flat proof, due to the overlay being simply placed on the flat impression packing. As already referred to, the blacks of the flat impression are not so evenly distributed as when the overlay is used, hence the percentage of black is really less than shown by the curve of Fig. 6 — possibly as much as eight per cent.

The microphotographs of the overlay impressions show a more even ink distribution of the printed dot and it will also be seen that the dots are more regular and larger where more pressure was applied.

The enlargement of the high-light dots of the printed impressions is seen to be darker with the

a variable relief surface by etching half-tone dots on a zinc plate. The explanation is found in the fact that, assuming the acid action to be uniform with the time of etching, there are areas and surfaces that present variable points of vantage for the acid to attack the metal. When an ink impression is made from a half-tone on a zinc plate there will be found areas of ink that vary in size according to the differences of tonal value of the half-tone which correspond to the tone values of the original photograph; these inked areas, when a resinous powder is dusted on the sheet and the surplus is removed with a camel's-hair brush, will hold powder sufficiently well to insure an ample quantity to form the acid-resist coating when the sheet is heated just enough to cause the powder particles to coalesce and form a protective coating. The acid begins to act at the same time over all the uncovered portions of the plate, but as the areas which are not covered by the resin (dragon's-blood powder) are not all of the same size the acid will, due to its side action, cause some of the more open spaces to join up with others and thus destroy any dividing walls that there may have

been between them. It must, however, be remembered that as the acid acts sidewise it also acts downward and at the moment the dividing wall is broken down at the top its height will gradually be reduced according to the length of time the acid acts on the metal. This will give one staging of relief. Another will be found in the high lights where the black dots have become topped and finally almost entirely eaten away, leaving, however, small mounds of metal standing where the black dot had previously stood.

In the shadows there is little action because the powdering more or less closes the small white dots, but in the middle tones the white dots remain more open and allow a more rapid spread of the boundary of acid action, which soon causes contiguous dots to join. It may be seen also in Fig. 6

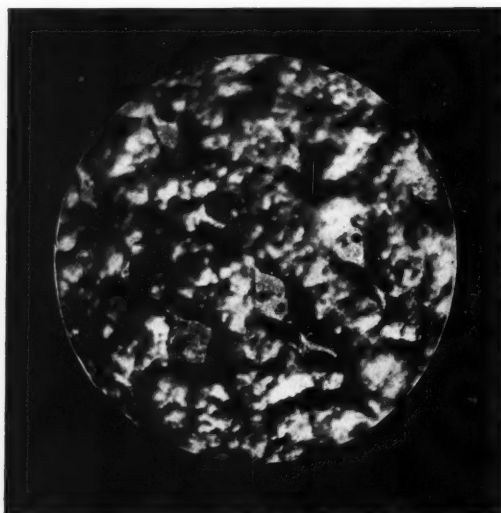


FIG. 11.—Overlay enlargement magnified about thirty-seven times.

how the tone value of a flat impression is lost in the grays or middle tones, due to there not being enough pressure at this point to procure a full breadth of inked effect of each dot. In a similar way the impression made on the zinc sheet at this same tonal region is not enough to firmly spread the ink on the impression from the printing surface, and in consequence there will be left small parts that are not covered (the zinc will not take the ink as readily as paper). These parts will receive the acid and the removal of the surface will be accomplished from the top as well as the sides, and the resulting effect will be to continue the vertical and side action until the plate is removed from the acid. Roughly stated, the relief will depend on the portion of time the acid has acted simultaneously from *three* faces of any surface. The relief measurements were made with a standard micrometer reading to ten-thousandths

of an inch. A ratchet head guarded against excessive pressure, so as not to break down the small dots that remain standing in the middle tones.

HE WAS A "SWIFT" DOWN HOME.

"How did you happen to strike this town?" asked one of the tight-line blacksmiths who had been listening with awe to the "stunts" as told by the Swift.

"W-a-ll, I'll tell yer, boys; it happened this way. I drifted inter Cincernater, and the way those guys puffed out about their big strings would have made a Mexican horned toad drop his warts in envy. So I thort I had run up agin the speediest bunch in the biz. That night I showed up on one of the fly papers they use for reading matter in that town, and caught on. I was put on No. 8, speeded up to ten lines a minute, right between two eight-thousand and ten thousand-an-hour-men. W-a-ll, as I said afore, I jest made up my mind to show 'em a few, and what we uns can do in the South when we wake up. Talk about a 'Mergie' humping, you should have seen it, nothing but chug! chug! chug! all night long — machine full up all the time. About night time I noticed the two swifts alongside getting nervous and shuffling around, so at lunch I called them to one side and told them that if my pace was too fierce I would ease up some; but, no, they said they were moseying along smoothly, and could stand it, and that made me madder than ever, the gol darn fools. After lunch I had the boy stay alongside and feed in the ammunition, while the machinist repacked the hot boxes and oiled her up anew. He said I was the 'limit' of the gang that hiked that way, but he was game, and said he would do his best to get the most speed out of the old rattletrap. Everybody in the building got next that the Carolina Wizard was in town, and accordingly the whole force came down to see what an artist can do on a Lenotype. When we got through I had ninety-five thousand registered, and the next highest man only had sixty thousand. He looked as lonesome as a Washington printer on the water-wagon. W-a-ll, the main gazoo offered me a steady sit, which I accepted. I jest stayed thar three days and put the whole caboodle to the bad. Four ops are now in the sick factory with nervous prostration, and one has been sent to the Printers' Home at the Springs; the others told the foreman that they could not work alongside of me. The man with the monkey-wrench also put in extra bills for oil, ice, and a boy to feed the metal-pot, so the foreman thought it would be best to let me go. The bunch were so tickled that they took up a subscription and gathered in about fifty plunks, and as I had a brother here, thought I would come and look over things in this neck of the woods."

"I notice you don't pull out here," said Slug Seven, timidly.

"Hell! Me pull out for the scale in this man's town? Not on your Luna Park tintype. I only set for what I'm paid for." And the Swift walked away disgusted.

MARK TWAIN ASKS FOR HYMN-BOOK.

Mark Twain once wrote to Andrew Carnegie as follows:

"MY DEAR MR. CARNEGIE,—I see by the papers that you are very prosperous. I want to get a hymn-book. It costs six shillings. I will bless you, God will bless you, and it will do a great deal of good.

"Yours truly,

"MARK TWAIN.

"P. S.—Don't send me the hymn-book; send me the six shillings."

Written for THE INLAND PRINTER.

MECHANICAL CARICATURES.

BY E. D. SPIER.



HIS subject, as exemplified by the specimens we have seen, savors of the occult, for how can an inanimate film *elect* where its structure is to expand or contract to form abnormal delineations of the subject according to some law of auto-selectivity?

The much heralded scheme is "nothing new under the sun." The view we show herewith was made in 1885, at Cleveland, Ohio, looking from the corner of Superior and Bond streets, westward. It might be the record of some great cataclysm of nature, but it is only a street scene in caricature, not by premeditation, but by accident, because the sun warmed a wet film enough to cause the gelatin to "run" and thus produced an automatic mechanical caricature.

The claim made that the modern agent which is used on a negative automatically selects or controls the distortion of an ear, the extension of the legs, the depression of a shoulder or one of any of many possibilities, as against a proportional distortion of any near-by objects in the background or immediate vicinity, is too good to be true. Here is a medium that *elects* to do or not to do, but why?



A PHOTOGRAPHIC CARICATURE.

Does this material have some supernatural volition? If the softening solution is applied locally the action is understandable because this would set aside *automatic* selectivity.

A recent description in *Popular Mechanics*, noticed in *The Literary Digest*, says, "The figure of a man is represented in the picture caricatured, while *all of the other objects shown retain their normal form.*" (The italics are ours.) This must be a slip of the pen, because the view shows other men similarly distorted.

THE METHODS OF JAPAN.

In an address to the Business Science Club, Chicago, on Monday, July 2, Congressman D. E. McKinlay, of California, speaking on the subject of "Oriental Trade Conditions," said: "They pay no royalty in Japan. They buy one machine or piece of apparatus in America, take it to a Japanese factory, pull it to pieces and build fifty like it. And they capitalize their plant at one-fifth of the European or American amount. That's the kind of competition you must deal with in Japan."

Commenting on Congressman McKinlay's address, the *Chicago Tribune* says editorially: "Representative McKinlay of California is suffering from the 'yellow peril' disease. The man who has it entertains an extremely high opinion of the intelligence, industry and capacity for rapid progress of Japanese and Chinese. He is afraid that through these qualities they will drive American producers out of foreign markets, and even become the industrial masters of the world."

"In a speech made in this city the other evening Mr. McKinlay said that a great competitor is developing with whom Americans will have to wage a much fiercer battle than the one they have been carrying on with British, French, or German competitors. 'What will happen,' said he, 'when Japan has taught the Chinese to produce American machinery and to use it themselves? What will happen when the orientals themselves become great producers as well as great consumers, and begin to compete with us in the markets of the world? They will produce any article at about one-fifth of the cost to the American manufacturer and sell it in all parts of the world.' They will be able to do that feat because the wages they get now are only a few cents a day."

"Here is an assumption that the skill, capacity and productivity of the oriental workers will be multiplied, but that their wages will be stationary. That is something which happens neither in the Orient nor in the Occident. Wages advance with productivity. They are higher in Japan than they were a few years ago. When the Chinese have made so much progress that they are able to run delicate and intricate machinery at the same rate of speed as the skilled workers of other countries they will demand and receive better wages. They will have to be better fed and clothed. Their awakened intelligence will teach them new wants which will have to be supplied."

"Another assumption of the sufferer from the 'yellow peril' disease is that Chinese and Japanese will reach the pinnacle of industrial expertness with hardly an effort, and that while they are advancing with unexampled rapidity Americans will remain at a standstill. The sudden conversion of a nation of handworkers like the Chinese into a nation of skilled machine workers would be a remarkable phenomenon. It would be equally remarkable if the people of this country, who have been taking such rapid strides along the roads that lead to industrial supremacy, were to get tired suddenly and sit down. None can imagine such things except those who have an insane fear that the yellow races are to rule the world."

"Is the Caucasian played out? That he is seems to be the doleful theory of the men who are concerned about the 'yellow peril.' Sensible men look forward to the gradual development of orientals as producers and consumers — a development which will make them far more profitable customers than they are now, but which will not threaten the industrial leadership of this country."

I AM a reader of THE INLAND PRINTER and would not be without it in the office. It is a great help in all work.—
John A. Corbett, Williston, North Dakota.

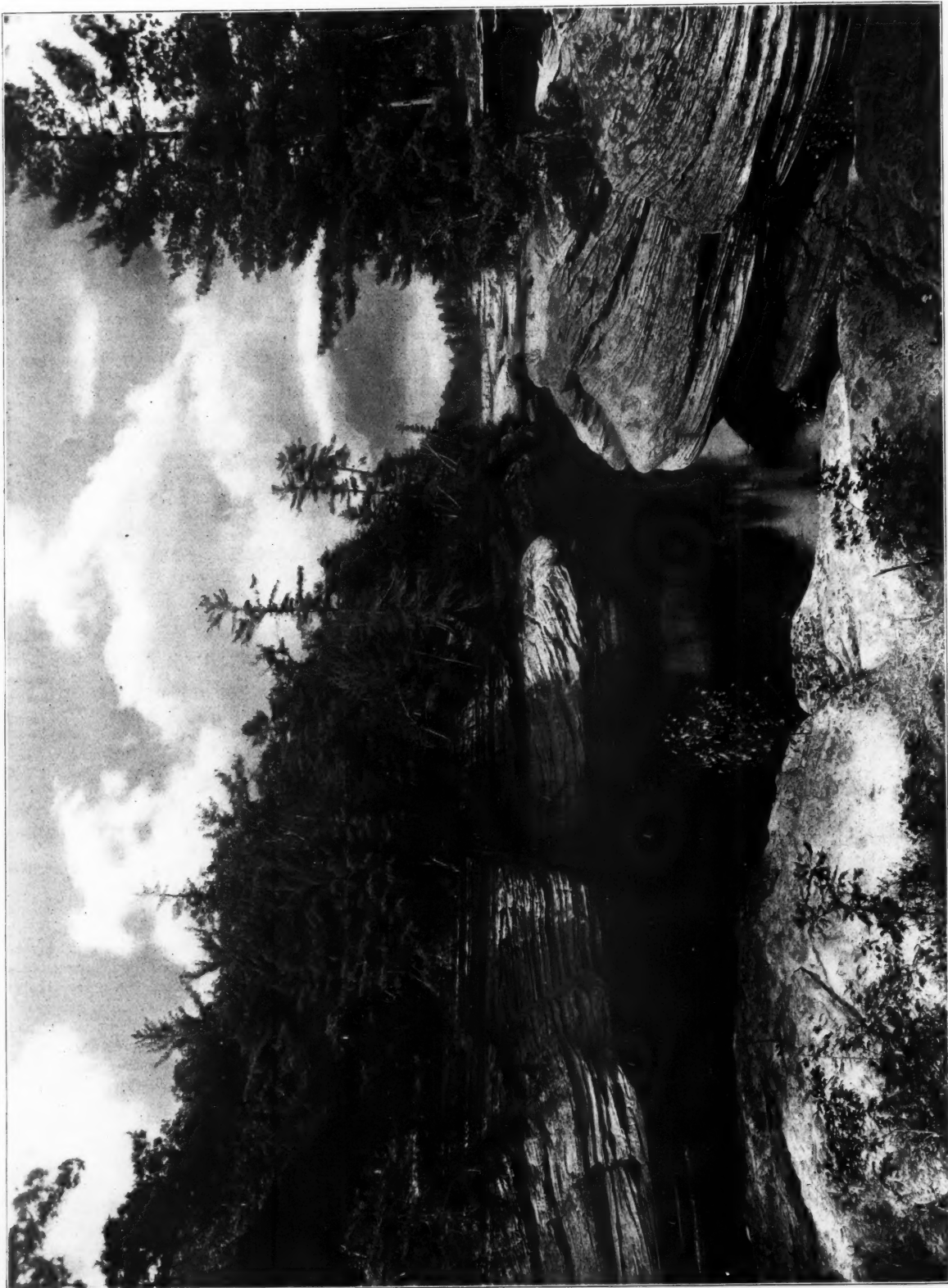


Plate engraved by Inland-Walton Engraving Co.

THE NARROWS — DELLS OF THE WISCONSIN RIVER.

Photo by H. H. Bennett, Kilbourn, Wisconsin.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A PRINTER WITH A PROTEST.

To the Editor: PITTSBURGH, PA., July 3, 1906.

In the first place, I hold that an imperative obligation rests on the employee to render to his employer the highest ability he can develop. This is his part of the implied contract when the employer agrees to pay him a certain stipulated sum for services rendered; and for the employee to bring to his duties less than his full capabilities is to shirk his responsibilities in the contract.

These are the principles on which I have tried to govern my relations with my employers. But in following them out, I have run into a difficulty that calls forth a protest and one that is probably more general than most employers would care to admit.

The office in which I am employed handles the usual small commercial work, and makes a specialty of "nice" printing; at least an effort is made to turn out that kind, and the firm's advertising constantly reminds the prospective purchaser that this is what causes our work to differ from others'. With the money end of the question I have no reason for complaint, nor is there any trouble with my personal relations with the "boss." The difficulty that presents itself is the constant nerve-racking effort to produce superior work with an equipment that belongs to an age past and gone. The type-faces, with a few exceptions, are those which no self-respecting printer would dare to use; most of them are not in use from one year's end to another, with the result that the few modern faces are worked to the limit in the effort to produce the work that is expected.

Then the size of the fonts. Many of them are so small as to make them useless for anything except a line or two; even then it is found necessary to count the letters to make sure there will be enough. Often it is required to "fake" a letter or two by substituting those of another font, with the consequent deteriorating effect on the job or ad. And then the agonizing hunt for "sorts"—the inevitable accompaniment of small fonts. No one knows the time lost in hunting for sorts like the printer who hunts for them, and my observations have shown me that this is the largest item of waste in the composing-room.

Only the other day an order came in for a legal blank which required an italic letter. There being none suitable in the office, the type was ordered, fifteen pounds being recommended as about the right quantity. When the type arrived it was found that the order had been cut to five pounds, enough to set less than one-third of the job. Had there been enough to set half, the job might have been finished in two settings. As it was, there remained nothing but to order the balance necessary, resulting in another delay.

And then the ornament case. Nine-tenths of its contents are absolutely useless, as much so as though they had no existence. Most of the ornaments and borders are survivals of the bent-rule age, a conglomerate mass of

eccentric designs which should long ago have been consigned to the hell-box. Only a very few of them can be used, and here again we find that the few modern ornamental designs are worked double time, robbing the resulting productions of all individuality.

The writer does not indulge in pipe-dreams of imagining that the typefounders' specimen book alone is the key to good work, but he does know that stylish work can not be produced with faces and ornamentation that are out of style. He knows that new material costs money, but he has every reason for believing the firm is prospering financially and can well afford the outlay. If new stock, new rollers, new ink is a necessity for the pressroom, no less, he holds, is new material a necessity for the composing-room.

The writer believes his protest is well founded, and at the risk of being classed as a "knocker," has submitted his views to the readers of THE INLAND PRINTER.

JIM KANE.

THE NATIONAL LEAGUE OF AMERICAN PRINTING PLANTS.

To the Editor: NEW YORK, June 14, 1906.

In your June number I notice the Macedonian cry of the Decatur brethren and your very sensible comments thereon. What Mr. Marquam says about the general existence of jealousy and personal feeling among the master printers of this and other lands is most sadly true. But this feeling is also found among newspaper writers, actors, singers, musicians and like professions. It but proves what most printers have hitherto refused to believe—that printing is an art, or at least an artistic profession, and its members are more or less controlled by the feelings dormant within the artist.

In other words, here is the situation: John Smith has been lying awake half the night devising some novel and artistic method of producing a certain piece of work for a customer. The result is the darling child of his brain and of his imagination. He loves it as does the mother love the tiny, perhaps squint-eyed baby, given her by the Creator to care for. There may be no apparent reason for Smith to thus idolize his work. It may be very, very "bum" and lacking in all artistic qualities. But to Smith it seems perfect.

Samuel Jones, who is Smith's neighbor and competitor, has a similar dream and the production is, to him, the quintessence of beauty. He can see little of good in Smith's work of art. His own baby is the baby of the town and the folly of Smith in trying to emulate his (Jones's) wonderful "job" is monumental. Each man looks on his own particular effort as the best that can be done and feels "sore" at the "gall" displayed by the other poor "dubs."

The result is an impossibility of concerted action unaided, as Mr. Marquam so justly says. Yet artists in oil have organizations and "academies" where the work of all is displayed and critics are elected to "hang" the exhibits in their proper relative position in the realm of art. Musicians have their organizations and conservatories, and other artistic professions have their own methods of unification. So it is not an impossible thing for the master printers of America to form themselves into a National League, having for its sole aim the betterment of the printerman.

My idea would be to have a vice-president of the League in every city in America containing twenty-five thousand or more inhabitants, the said vice-president to be the head of any local organization of the League in his own city and contiguous territory. In pursuance of this plan, Mr.

Martin J. Pendergast, now and for nearly two years past the President of the New York Master Printers' Association, would serve as the New York city vice-president. In like manner, the owners of plants in each city could designate the man they would prefer as the local vice-president and head of its organization.

The immediate, practical, money-producing result of such a league as I suggest would be the possibility of uniting communities as a unit of a comprehensive whole. Take Decatur for instance. Let Mr. Marquam send in his own membership to the League and urge his fellows there to do the same. Then, as soon as it can be done, some one can visit Decatur and gather these members for a consultation and at such consultation elect a vice-president of the league for Decatur, who shall have the position of local head of the Decatur "chapter." As soon as it was found that the cost to each member of the league was but twenty-five cents a month, that the sole object was the obtaining of a united scale of prices for work and a better price for supplies bought—with all the jealousies about the labor question and similar "impossible" topics cut out—then would our friends in Decatur and similar towns find that it was possible to gradually forget personalities and become harmonious members of the most glorious craft in the world to-day.

That the employees will aid and help on such a league is shown by the editorial approval of my plan given in the March number of the *Typographical Journal* (page 261). And those of you who have never had it, can't conceive the joy that comes to the master printer who has the cordial coöperation of the men who are under his employ and by whose work he must make his money and reputation. It seems to me that it is high time that the printing trade have its own little "Hague conference" act and have a permanent peace commission.

I have been severely criticized for "taking the men's part" by many of the old-line fighters among the employers who think the club the only answer to argument. I don't take the men's part. I am, in the truest and best sense, taking the employer's part. I am trying to teach the modern doctrine of peace. Even the most truculent nations of the earth are beginning to see that peace is more profitable than war. One-tenth of the uselessly expended money consumed in this last strike (if so feeble a proceeding can be thus dignified) would give each side all they have been striving for.

How we gasp with astonishment when we see two boys suddenly start in to belabor one another in a purposeless fight! We try to stop them and reason with them. Then we immediately proceed to swipe one another commercially and keep it up till both sides are weak from loss of blood. Why is all this necessary? Let the employer unite into a national league that will not start out with the avowed purpose of scrapping and he will have the coöperation of his employee and of his customer. The latter does not really wish to cheat the printerman, but if the printer insists on cheating himself, the customer will in nine cases out of ten submit. But he laughs at the printer and calls him seven kinds of a fool (as he is) behind his back.

Now as to the National League of American Printing Plants. It seems as though it is a go. Not within my recollection has so much interest been manifested in all parts of the country over a proposition presented to master printers. They are a cynical class and do not "bite" readily. I confess I hesitated to tackle this proposition or present it at all. But the result has surprised me. The number of men joining the League every day shows that the right chord was struck. Very soon I shall endeavor to

send out some printed matter to practically all the master printers of America and begin a more active propaganda. I wished first to ascertain if the league idea was needed and would be supported.

PUTNAM DREW.

ABOLISH THE SOUVENIR.

To the Editor: WASHINGTON, D. C., July 10, 1906.

I have been a member of the Typographical Union for over twenty years and have taken a lively interest in its work during all of that time. With feelings of pride I have heard the organization referred to as a model of business integrity and straightforwardness, for I felt the praise deserved. It has made mistakes, but it has almost invariably kept its pledges and been remarkably free from



RELICS OF THE PAST.

Photo by E. M. Keating.

the "fakerism" so common in these times. But the taint of the faker is in evidence at almost every convention in the shape of the "souvenir." Such publications are really refined means for holding up the advertisers, though apologists and advocates say they afford a method whereby "friends" can contribute to "the cause." In plain English, this is begging, and isn't it beneath the dignity of an organization of the pretensions and purposes of the International Typographical Union to go among its supposed "friends" seeking donations with one hand while making the motions of fondling a club with the other?

But the International Union itself reaps no benefit from the proceeds; they find their way into the coffers of some convention-entertaining union and the pockets of the fakers behind the graft. The International Union's sole dividend is the odium that attaches to the transaction, it being made to assume the role of highwayman in the gentle negotiations that precede a "donation to the cause." The victims of the souvenir book habit know the proper name of the process by which they are separated from their money and do not hesitate to express their opinion of the

men and organizations who resort to such means. From considerations of protection to its good name and in the interests of common decency, the International Union should prohibit the publication of money-making souvenirs in connection with its conventions. The custom has led to scandals in other bodies, and it would be well for this great union to show its foresight by stamping out the evil before it becomes a real menace and the cause of some good man's downfall. Our union is a leader, but it is behind other unions in this respect, and I hope some delegate at Colorado Springs will set it right. A resolution of a few words will do much for decency — and take the trick.

E. E.

PRESSMEN'S INTERNATIONAL CONVENTION.

To the Editor: PITTSBURG, PA., June 26, 1906.

The convention of the International Printing Pressmen and Assistants' Union opened Monday, June 18, 1906, at Pittsburg, Pennsylvania. The sessions were held at Maennerchor Hall, situated across the river from the city proper on Mt. Washington Hill.

A sensational episode marked the opening session of the convention. New York Union, No. 51, having had its charter revoked by the International Board, sent a delegation of over forty of its most prominent members to plead its cause. These gentlemen marched into the hall bearing flags and headed by a brass band, and after circling the room three times, were wildly cheered by the delegates, after which order was restored and the usual ceremonies were proceeded with.

The welcoming address was delivered by Charles McKeown, of the local union, who afterward introduced the Hon. Mayor Geo. W. Guthrie, of Pittsburg, who spoke highly of organization as a means of progress and feelingly of the day when universal peace and good will would prevail and the warring of nations and individuals cease forever. He also gave the keys of the city to the delegates, which of course was another step toward the promotion of peace and good will. Mayor Guthrie then gave way to Congressman James Francis Burke, of his city, a gentleman of splendid oratorical ability, who entertained the convention for some time by one of those happy flights of oratory which caught the temper of the convention and brought forth round after round of applause for the speaker.

The president, Mr. Martin P. Higgins, was introduced next. Mr. Higgins, after setting forth the progress and success of the past year's work of the international body, departed from all precedent and caused the assemblage to sit up and gasp for breath by bringing the candidates for the office of president before the convention by means of eulogistic notice of each of them, closing by one of the most artistic self-laudatory "boosts" it has ever been the fortune of the writer to hear. After the convention had recovered from this shock the business proceeded as usual.

The first day was given to the credentials committee to prepare the list of regularly accredited delegates, which brought up on the second day the New York matter and precipitated the first battle of the convention.

It would appear that New York's union charter had been revoked by the officers on the ground that that body had refused compliance with a law passed at the 1905 convention, a statement denied by the representatives of that body. After the revoking of the charter of old No. 51, two charters were placed in New York city, one for web or newspaper pressmen, known as No. 25, and another for pressmen employed in the job and publishing trades, known as new No. 51. These bodies were represented by seven delegates. Old No. 51 sent ten delegates, with a

request that their charter be restored and their delegates seated. The credentials committee reported adversely to old No. 51, whose cause was espoused by the Chicago delegation and by many of the pressmen's delegates from various other sections. After considerable wrangling, the rejected delegates were given opportunity to state their case on the floor of the convention, which was ably done by John T. Moran, Peter Dobbs and Al. Kreidler. The executive board was then asked to present its side of the case, which it did at considerable length, President Higgins speaking for an hour and a half on the matter. This closed the second day's session and the delegates retired to discuss the situation as presented to them.

There was much diversity of opinion on the merits of this controversy, the older and more experienced delegates feeling that the action of the board only created disruption and dissension at a time when harmony should exist, if the body expected to present a united front when the eight-hour question would face them, as face them it would at the expiration of the existing agreement with the U. T. A.; the other and younger element, largely composed of the feeder delegates, siding with the officers and rejoicing shortsightedly in the opportunity to humble the pride of No. 51, which had so long controlled the policy of the International Union.

The next day the credentials committee's report being finished, the seating of old No. 51's delegates being refused by vote of the convention, 156 delegates were reported present, eighty-six representing pressmen's unions, fifty representing feeders' unions, twenty representing newspaper web pressmen's unions. The nominations of officers for the ensuing year was proceeded with. The following were nominated: For president, Martin P. Higgins, Boston; James H. Bowman, Chicago; Edward H. Randall, Toronto; Henry H. Gallien, Newark. The balloting resulted in the election of Martin P. Higgins on the second ballot, he failing to get a majority on the first. It was noticeable that the bulk of his support came from the feeders and newer delegates to the convention, who seemed to fail to consider seriously the fact that there had been no progress in numbers or in financial strength made by the body during the year past, and that the existing agreements, about to expire, were objectionable to those whom they were supposed to protect. This was noticeably so on the part of the Newspaper Publishers' agreement, that document being denounced as a "dire failure" and as "checking the progress of the entire web press organizations of the country," by the delegates representing the web pressmen's unions in the convention. Credit must be given Mr. Higgins for his handling of the political phase of his office, and to his shrewd manipulation may be attributed his successful candidacy.

William J. Webb, of New York, was elected secretary-treasurer without opposition, as was First Vice-President William Murphy, of Butte, Montana, and Third Vice-President E. W. Gordon, of Boston. Second Vice-President John G. Warrington was elected over Charles G. Meyers, of Cincinnati, by a large majority.

The politics of the convention being over, the business of the session was taken up in earnest. While a great many changes in the law were offered for the consideration of the delegates, none of importance were made, an attempt to place the platen pressmen in the jurisdiction of the feeders' unions being defeated.

It was generally noticeable at this convention that there was not existing that spirit of fraternalism and mutual dependence that should mark a body striving for the advancement and progress of all its members, there being a spirit on the part of the web and feeders' unions

to hold caucuses at which the interests of their own branches alone were considered without any reference to that which was for the general good. It was greatly deplored by those who observed closely the work of the convention that the feeder, blind to his own future, should strive to master the pressman, to whom he must look for future advancement and whose craft he should aim to uplift, as his hope should lie in the betterment of pressmen's conditions; but unfortunately the trend of the feeders' mind seems to be that pressmen are their enemies and are to be kept down by legislation. Accordingly, until that jealous class spirit is eliminated, the I. P. P. & A. U. will not make that progress which it properly should, and it is hoped by those interested in its progress that the policy of the officers, which has in the recent past encouraged this spirit, will be devoted in the future to eliminating such feelings; then true progress will be made, and no such condition as at present exists in New York city will confront that body.

The president's report treated of various matters, such as relations with other international bodies, eight-hour day, the situation at Hammond, Indiana, the Chicago condition in the feeder's line, agreements with employers, and various other questions which concerned the locals only. On the relations with other bodies, the report says the new joint conference board is working in an almost ideal manner, and no suggestions for improvement are made. It is hoped that this is true, but here in Chicago we did expect that a closer bond governing joint action in trouble would be proposed for the consideration of the convention.

On the eight-hour day, the president quoted the action of the San Francisco convention and related the efforts made to bring the Typothetae into conference on that question, those efforts covering a period of several months being unsuccessful, and recommended that an assessment be levied on all members from July, 1906, to July, 1907, to create a shorter work-day fund, the same to be kept intact until the eight-hour struggle began.

This recommendation was concurred in by the convention, with the further instruction that the officers were to again make an effort to arrange for the shortening of the

work-day by conference with the Typothetae during the life of the present agreement, which expires May, 1907, and failing in this, to make such recommendation to the next convention, June, 1907, as will meet the approval of that body.

President Lynch, of the I. T. U., made a stirring address on the eight-hour question on the fourth day, as also did President Glockling of the Bookbinders' International, which body asked that the I. P. P. & A. U. take up the eight-hour question with them and the two internationals act jointly in the matter. This was agreed to and joint action by those two bodies and the I. T. U. was

endorsed by the convention. Thus it is hoped that the 1907 convention will have a definite plan for the establishment of the eight-hour day before it for consideration, thereby putting an end to the present undecided condition of this the most important question of all to the rank and file of the workers in the printing trades.

The old question of a union at Hammond, Indiana, was taken up and the board was authorized to place a charter in Hammond, the scale to be the same as in Chicago. The board was also instructed to go to Chicago and, acting jointly with Chicago Pressmen's Union, endeavor to bring the Franklin feeders of that city into the international fold. They were also authorized to make an agreement with the Newspaper Association only after an amendment had been made, requiring that

the stereotypers' and compositors' bodies be consulted before any agreement be signed, in order that the interests of all the newspaper trades be guarded properly. On the U. T. A. agreement another year will tell the fate of what has been considered practically and really an open-shop agreement by most of those in a position to judge of its merits. The majority of the delegates not being confronted with this agreement did not take its defects seriously enough to realize its menace in time of trouble, consequently no great discussion of its provisions was had. No other matters of general interest were considered, and after fixing upon New York city as the next meeting-place, the convention adjourned.

The social features of the convention were well taken care of by a committee of members of the three locals of



Photo by George A. Furneaux.

Goodrich Line.

CLIFFS AT WASHINGTON ISLAND, WISCONSIN.

Pittsburg, headed by Charles A. McKeown, and a very efficient corps of ladies, who acted as auxiliaries to the committee, and took good care that the lady visitors were well entertained. The most pleasant features of the week's enjoyment were the trip up the river at night, the visit to the factory of the "57 varieties" and the dancing reception at the hotel Thursday evening, all enjoyable events to those who participated in them.

It would not be proper to close this account without referring to the gentlemen whose business it always is at conventions to make it pleasant for the delegates and visitors and also promote the standing of their various firms by their courteous activity.

Mr. J. A. Johnson, Jr., will be well remembered; being located in Pittsburg, he was in a position to give those who visited his city an entertaining and agreeable idea of the city and its points of interest, a duty he well performed. Mr. Johnson represented the Pittsburg house of Bingham, whose firm was also well represented by the genial George Smith, the rotund and rosy P. Ryan and the reliable veteran, Al. Merki, a fine bunch to draw to. Charles Newton took care of the Philadelphia Bingham house's interest and presented each delegate with a pocket-book to bring home his money in (?) as a souvenir. Charles Dresser also handed his "Kohler System" pencils and his pleasant smiles out to all who met him, while Larry Birmingham, of the American Printing Ink Company, William Richards and John Fitzgerald, of Ault & Wiborg Company, Will Loomis, Theodore Ellis, and last but not least, the active and sprightly Mrs. Annie Buckie, who never misses a convention, and who bears the weight of her years lightly as a girl, lent pleasure and sociability to a gathering long to be remembered by

J. H. BOWMAN.

MR. H. M. BINGHAM ON THE ROLLER QUESTION.

To the Editor: NEW YORK, N. Y., July 3, 1906.

In a letter published in your July issue, Mr. John B. Neale takes exception to the statements in my advertisement in your and other journals in the June issue. One is forced to deduce, as I illustrate later, that his communication is more of one through chagrin, rather than from the fact that I had antagonized information claimed to be valuable to not only users of rollers, but to those who were paying the bills for them. In order to dispose of Mr. Neale, I would say that I am heartily in accord with some of his statements, to wit:

"One would naturally suppose that anything bearing upon the intelligent treatment of the goods in which he (myself) is interested, would find the manufacturer cordially in sympathy with its purpose."

A well-founded premises, but the article of May covered by my answer in June, did *not* bear "upon the intelligent treatment of the goods." My reason for my advertisement was, there has been considerable rushing to print by one printer or another having individual ideas and queer practices as to the care of a roller, each one disseminating his particular views as to the way a roller should be handled, resulting in a mass of misinformation which the manufacturer of rollers is continually combating. These contributors have thrown a quantity of unnecessary mystery around a roller, building up, as it were, a romance which is not only ridiculous, but harmful. Therefore, when the wildest nightmare that had ever been put in type was published as advice on rollers, it was but natural that it should be made to look ridiculous, as it was.

Further, after reading Mr. Neale's fellow-employee's article about one-third through, I discovered that his

"advice" (?) was not so much how to prolong the life of rollers, but rather a vehicle to bring to the attention of the readers of THE INLAND PRINTER, a contrivance he had adopted in his pressroom and was offering for sale, and this was so thinly covered that it needed no Sherlock Holmes to discern it. He poses throughout the entire article as one of the greatest living experts, to whom, when he was called to locate trouble in a certain printing-office as to reason why rollers did not lay color "smoothly on good enameled stock," that it took but "one glance" to locate the difficulty, and he intimates it lay in having the rollers stacked on an inverted "V" shaped frame; bosh!

Possibly, the contributor effected a sale of his contrivance, which, by the way, the idea for same was not original with him, emanating in the later '70's from James J. Glastaeter, a New York printer. A sale of this contrivance undoubtedly made (?) the rollers work, but if the contributor knew his business, he explained the real cause of the trouble.

The balance of the whole article has absolutely nothing original in it, excepting the advice concerning maintaining the temperature 75° F., three feet from the floor, which is most ludicrous. But he displays the grossest ignorance concerning the object of which he is writing, when he talks about rubbing glycerin into the rollers, and again when he talks about glycerin working out of rollers, either of which is a chemical impossibility. He spoils his article, even as an advertising medium, by the advice of use of matches to mend a roller, when a candle would be handier and more effective.

Apparently the office from which the article and the letter emanated bristles with superintendents, and the writer of the letter must be the superior of the writer of the article, because he states that "the means advocated have not failed in their purpose during the past nine years, coming under the personal observation of the writer." Presumably, the commodity offered as a cure for rollers refusing to put the inks smoothly on coated or any other kind of paper, has in its incorporated company both these men as stockholders; which, if true, any means taken to make their stock advertisement look ridiculous would be resented by both. Further, after getting the endorsement of THE INLAND PRINTER for the article "on pages 268-9," it was printed, circular form, giving credit to "THE INLAND PRINTER, May, 1906." A good endorsement.

The writer on any given subject always lays himself liable to criticism unless he is sure of his facts, and should not be offended, grievously, when his errors are pointed out to him. Does Mr. Neale really believe that all those mysterious manipulations made "under his personal observation" do the rollers good? He admits that they have been practiced for nine years.

There is no objection to one's fooling himself if he wishes, but he must not be disgruntled because others are convinced that the practice of his advice is but a waste of time, or because a question is raised as to his status as an expert and in a position to pose. One's fellow employees may not *question* him, to be sure. I wonder what Mr. Neale would have said to another "superintendent" who advocated and actually practiced sponging new rollers with a carriage sponge from a bucket of water and who had a room built with a water-tight floor to carry out his theory of *sponging new rollers so that their pores would be opened and bring about early seasoning?* The article "on pages 268-9" looks just as ridiculous to me and I still maintain that it is mere "tommy-rot."

Rubbing and kneading rollers, or measuring the temperature at "three feet from the floor" never had a parti-

cle of influence on the rollers, and they would have been as good without it. To be sure, it looked good and effective and because it *looked* good and they believed it *did* good, they were hypnotizing themselves into the belief that the rollers lasted longer and gave better service.

The position rollers are stacked has absolutely no bearing on their durability or working qualities; it is simply a question of convenience. Notwithstanding all the expert's time-taking practices, which Mr. Neale is satisfied are efficient, he had to set his rollers once a week. No one that I know of does. He still found that he must do as every other printer does and use summer rollers in summer and winter rollers in winter—and was compelled to keep his rollers clean. Now is there anything new in any of that that the pressman of only the slightest intelligence doesn't know? Was the solemn instruction to use oil for cleansing a revelation?

Possibly Mr. Neale is now satisfied that the exercising of ordinary care through ordinary intelligence and making

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



SINCE my last letter the Federation of Master Printers of the United Kingdom of Great Britain and Ireland has held its annual conference at Leeds, and during the four days it lasted business and pleasure were combined in a manner that seemed to please everybody. The members of the conference were welcomed to Leeds by the Lord Mayor, and the art treasures of the city were thrown open to their inspection. The master engineers of Otley—the home of the British printing-press industry—invited visitors to visit that town and to inspect their works, and Mr. F. Payne and other leading engineers received the party. Mr. Payne can with confidence claim to be the head or “father” of the engineering business in Otley, as he is among the few now living who saw the



THE FOUNDLING HOSPITAL, LONDON.

proper changes of his rollers to suit the season will be as efficient in results as paying a man for one thing and wasting his time on another.

HERBERT M. BINGHAM,
President, Bingham Brothers Company.

FROM A GERMAN CONTEMPORARY.

The oldest and most widely circulated American trade paper is THE INLAND PRINTER, which is now in its twenty-third year. It is published in Chicago, and is recognized as a distinguished and instructive leader in the combined graphic arts. Not only the graphic arts, in their various applications, receive thorough discussion and illustrated explanation, but also the fine arts, such as painting and sculpture, have a space wherein they are fully discussed. This magazine also stimulates a great interest in binding. The exceedingly large advertising section is faultlessly set and printed. The contents of its 160 pages are all out of proportion to the price of 30 cents.—*Die Buchdrucker-Woche, Berlin, Germany.*

I DO not want to miss any of the numbers of THE INLAND PRINTER. It is a magnificent encyclopedia of information in printerdom.—A. W. Gylander, Hoopston, Illinois.

commencement of the industry sixty years ago. Mr. David Payne, his father, was at one time partner with T. G. Dawson, who started business in 1830 as a joiner and builder. This business subsequently developed into one for supplying the wants of the stationery trade, and in 1854 the first printing machine was built by him in Otley. This was manufactured in a room that still forms part of the Ashfield Foundry, and which up to forty-three years ago comprised the whole of what is now a gigantic factory. In 1866 Mr. David Payne relinquished his interest in the firm of Messrs. Dawson, Payne & Co.—the name by which they were then known—and the older business was carried on by Mr. William Dawson and his son, Mr. T. G. Dawson, and Mr. David Payne then commenced business on his own account. Mr. Wesley Petty, the president of the Yorkshire Printers' Association, upon whom devolved the arrangements for the bulk of the proceedings, is an Otley native, having been born in that town nearly sixty years ago. At the business meeting of the conference a lot of trade matters were brought up and a discussion took place on the question of fine art copyright. A recommendation was submitted that the law in relation to fine art copyright in some parts of the British Empire prejudicially affected the producers of artistic work in this country, and required amendment, so as to give to British producers the same

right and protection in the colonies as were awarded to colonial producers in this country. The resolution further urged that the Australian Copyright Act of 1905 should be so extended as to give copyright in Australia to British artistic productions whether made in Australia or not. These recommendations were adopted. While the meeting was in progress the ladies with the party had an enjoyable excursion to Roundhay Park, and in the evening the annual dinner was held. The last day's proceedings included a visit to the picturesque ruins of Fountains Abbey, and in this romantic spot a photograph of the members and their lady friends was taken. A handsome little volume, forming a program of the proceedings, was given to each member who attended the congress. It contained descriptions of the Otley machine shops, and the following extract from it should be interesting to American printing-machine builders: "The policy of the Otley engineers generally up to a recent date has apparently been to give the two-revolution 'craze' as they used to term it, its day, on the axiom 'give it rope enough and it would hang itself.' But the past ten years have shown it has not yet come to such an untimely end. During the time of the Otley inactivity, which may roughly be put down as from 1890 to 1900, they allowed the Americans to overhaul their ship with a vengeance. A peep into any of the large London printing houses to-day, a glance at the rows of Miehles, Cottrells, Hoes, and Centuries, tells its own tale of the havoc played by the American wave. Doubtless, despite all the ability which is brought into their commercial department by the Yankees (for they obviously possess some of the smartest salesmen living), that wave has spent itself. Otley woke up a few years ago to the seriousness of the position. Like a Rip Van Winkle, after ten instead of one hundred years' sleep, it began with the beginning of the twentieth century to rub its eyes and to see that it was losing its birthright for a mess of pottage, called 'Otley principle.' Having now decided to build what is wanted, whether it is the overhead feed and delivery or the two-revolution, every one of its machine shops is now vieing one with the other to cater for the demand, rather than to attempt to dictate what the demand shall consist of. The overhead feed, and the 'take-off' without anything touching the face of the sheet, is now obtainable from all the leading shops. Otley has at last found out that 'he who pays the piper ought to choose the tune.' The enterprising printer can now get built there what he wants, in the way he wants, and at the price he wants to pay, and can rest assured at securing longer life in all that Otley makes and better workmanship than anything that comes from the other side of the herring pond."

A LONDON printer has just introduced to the trade a new method of mounting stereo, electro, and other plates that seems to promise good results, as well as ensuring economy in material. The system, which is patented, consists in casting mounting blocks, from type metal, in long strips, each strip having a flat upper surface, with ribs underneath the supports. Along one upper edge is cast a flange with a rebate, and when two strips are placed together, with these flanges to the outside, they clasp the plate and hold it firmly without any possibility of lifting or being dragged off its support. The mounts can be cut to any length required for pages or other work, and the edges can be stripped with the usual shooting board to any width. There is no loss of material, as all the shavings, cuttings, etc., off the mounts, and the mounts themselves when done with, may be thrown into the melting pot and cast again. The mounts may be made by any printer who has a stereotyping plant and the inventor supplies the necessary molds—one for casting the mounts, the other

for casting the plates, with corresponding bevels—and charges a royalty for their use, the printer himself does the rest. London printers who have seen the system at work speak highly of it, and there is no question as to its utility. I am unable to say whether it will be offered to American printers, but it is a thing that they would doubtless appreciate.

LEGITIMATE methods of securing customers, as understood by the past generation, have given way to new ideas as to getting a big trade, and many firms now offer the chance of securing money prizes to purchasers of their goods. This kind of thing has been done to death by the periodical press, and many proprietors have been prosecuted under the Lottery Acts for the manner in which the prize-giving has been conducted. Even daily papers have given way to the craze, and the latest method adopted is to give sums varying from \$1 to \$50 to the possessors of tramway, railway or omnibus tickets that bear certain numbers that are published in the following day's papers. This has caused quite a rush on the tramway and 'bus termini by youngsters, who pester the passengers for their tickets as they leave the vehicles, and already two children have been killed by being run over while endeavoring to pick up the used tickets from the street. Questions have been asked in Parliament on the matter, but the scheme is one that does not come under the law, and new legislation



IN THE HEART OF LONDON.

is asked for to put an end to a practice which is certainly not in accord with the traditions of respectable journalism.

QUITE another form of competition for money prizes is that instituted by the firm of Raphael Tuck & Sons, the well known Christmas card and fine art publishers, who have already held three competitions for valuable prizes, and now announce a fourth by offering a sum of \$33,500 in connection with a post-card scheme. Over one thousand prizes are offered, and there are several sections. In the first of these, called Tuck's Post Card Chain, prizes are given to the purchasers and also to hospitals and other institutions. Under this section the purchaser of a 12-

cent packet may win a prize of \$250. The second, under the heading "Home Decorations," incites the public to devise new openings, and perfect the present ways in which post cards may be used. The work sent in will be publicly exhibited at the Royal Institute of Painters in Water Colors. The third competition is of an educational character, namely: the most interesting tour taken by means of Tuck's Picture Post Cards. This is made comparatively simple in order to encourage a large number of entries. The judges in the competition include the following well-known names: Frank Dicksee, R. A.; J. McWhirter, R. A.; Luke Fildes, R. A.; S. J. Solomon, R. A.; Marcus Stones, R. A.; John H. Bacon, A. R. A.; Sir Arthur Conan Doyle, Alfred Parsons, A. R. A., and Mr. Adolph Tuck.

THE printers' Pension Corporation is being plentifully supplied with cash just now by the trade, and as the result of a dinner recently given on behalf of the funds of the institution, the amount of \$28,800 was subscribed. Included in this sum was \$1,500 given by Mr. William Notting to endow a home at the Printers' Almshouses.



HOUSE IN WHICH BURNS DIED.

Mr. J. R. Haworth contributed \$975, the Amalgamated Press, \$600, Mr. E. Festus Kelly \$500, Mr. Horace Cox, the Directors of the Bank of England, the Linotype Company, and the chairman, \$520 each.

CONSIDERABLE interest is being taken by printers in the new "Caradoc" cylinder machine that is built by Messrs. Elliott & Co., Ltd., of Otley. A machine has been installed in the works of Messrs. John Leng & Co., Dundee, Scotland, and considerable satisfaction is expressed at its working. In the "Caradoc" the sheet is never touched after it leaves the form, and the interval between the printing of the sheet and the final delivery allows of the ink becoming dry enough to avoid offsetting and the necessity for interleaving. After the sheet has taken the impression it is turned by means of a gripper bar, which touches only the front margin of the sheet. The bar is then carried round by means of two wheels, which are kept in exact position by the wooden geared drum above them. This allows the entire surface of the cylinder to be left clear for making ready, and, the wheels being mounted on studs only, there is no possibility of the printed surface coming in contact with anything. After the sheet has been turned it is delivered to another set of grippers placed on a shaft set in a wooden drum, and is carried forward to the tapes on which it travels over the feed-board; then other tapes are lifted by a pair of levers, and on these tapes the sheet is conveyed to its destination. This latter motion is driven

independently, and carries the sheets on to the delivery board even when the cylinder is checked. The sheet is run out at the same speed as the machine travels. Three sheets are traveling at the same time, and the first is practically dry before it reaches the delivery table.

MR. A. SAUVE, of the Canadian Composing Company, Limited, Montreal, is now in London with a Monoline composing machine of a new and improved pattern. Rooms have been taken in a turning off Chancery Lane, where the Monoline is shown at work, and already it has been visited by a number of printers, who have been greatly struck with the simplicity of the machine and its freedom from complications. As to whether it can be sold in England without touching the patents held by the Linotype Company is a matter on which an authoritative statement would be welcome, and printers are thus a little chary of investing. Rumor has it, however, that the Linotype master patents having expired, the Monoline may be freely sold, and there is also some talk of an English company being formed to handle the machine.

THE Linotype Users' Association, which is a body of master printers that use the Linotype in their offices, have just had their annual meeting, at which progress for the year was reported and the report of the association's work read: "While there has happily not been any serious dispute with Linotype operators during the period under review, there have, nevertheless, been many efforts in various parts of the kingdom to advance the rates payable, both to hand-compositors and Linotype operators, and also to reduce the working hours of the former. In these matters the committee has been able to render valuable assistance through the secretary. The secretary has visited a large number of important centers, and his intervention has been productive of the best results. When memorials from the men for increasing the rate or reducing the working hours are put forward, it is noticeable that one of the arguments invariably submitted is a quotation showing the rates payable in the building and allied trades. These rates are often slightly higher than those prevailing in the printing trade. The fact, however, can not be lost sight of that there is a considerable difference between the two trades, having regard to constancy of employment, which is much more favorable to those engaged in the production of a daily or weekly newspaper. The methods adopted by some of the local branches of both English and Scottish typographical associations may become a fruitful source of irritation in the near future. Instances have been brought to light where rates considerably in excess of the terms of agreement and working conditions have been inserted in the local rules without any understanding or agreement having been previously arrived at with the employers," and this is a matter with which the association intends immediately to deal. With regard to the output of Linotype machines it is reported that, although the men's association has been approached with a view to arriving at an equitable agreement for remunerating expert operators in accordance with their production, the executive of the Typographical Association has definitely declined to accept the committee's invitation to meet them in conference on the subject. As an instance of the necessity of combined action on the part of newspaper proprietors, it may be mentioned that in some places the Typographical Association is requiring that men now working as laborers in the machine rooms of daily papers where rotary machines are used shall be members of their association. A union has also been formed by printers' assistants, which seeks to include and regulate hours and wages for laborers in all departments in newspaper offices. Although it is not one of the immediate objects of the

association, the committee recommend common action among newspaper proprietors in these matters. In view of these facts, the question suggests itself as to whether the scope of this association should be enlarged so as to deal with these and similar questions affecting newspaper proprietors and their employees.

As I WRITE these lines a disturbance of the peace that has now reigned for many years between the London master printers and their men is threatened, and an extensive strike may take place, not on any question of wages or hours, but from a petty dispute in a small shop. A firm of printers dismissed a foreman and the men asked that he be reinstated; the reply was the discharge of the whole of the trade-union compositors, machine minders, and printers' assistants, and the engagement of non-union men in their place. The London Society of Compositors has taken the matter up and issued an ultimatum to the Masters' Federation, that unless the discharged men are



Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.
SPECIMENS OF BUSINESS CARDS AND TICKETS—sixteen-page booklet—25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS—twenty-four-page booklet—25 cents. New second edition.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.—Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.—A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY.—New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. \$4.

ALPHABETS, OLD AND NEW.—By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. \$1.35, postpaid.

IMPRESSIONS OF MODERN TYPE DESIGNS.—Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography. 50 cents.

BERAN: SOME OF HIS WORK.—Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. \$3.

SPECIMENS OF BILL-HEADS.—Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 10 cents.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, \$2.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, 50 cents.

TITLE PAGES.—By Theodore Low De Vinne. Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

THE PRINCIPLES OF DESIGN.—By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

LETTERING FOR PRINTERS AND DESIGNERS.—By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. \$1, postpaid.

CORRECT COMPOSITION.—By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. \$1.

The educational advantages to be gained by the comparisons and criticisms incident to a competition in job composition are so numerous, and the benefit to be derived

For Friends

FOR our absent loved ones we implore thy loving-kindness. Keep them in life, Keep them in growing honour; and for us, grant that we remain worthy of their love. Let not our beloved blush for us, nor we for them. Grant us but that, and grant us courage to endure lesser ills unshaken, and to accept death, loss, and disappointment as it were straws upon the tide of life.

Robert Louis Stevenson

taken back into their employment again, the whole of the eleven thousand men in the society will be called out and a general strike declared. The National Printing and Kindred Trades Federation, representing the whole of the London allied trades, have given the society their support, and unless wise counsels prevail, a few days hence will see practically the whole printing trade of London at a standstill. A meeting of the Master Printers has been held at Stationers' Hall, but the proceedings were strictly private. It is understood, however, that it was agreed to send a communication to the Compositors' Society couched in conciliatory terms.

FULL TO OVERFLOWING.

The poet (fervently) — Ah, the world is full of poetry. The editor — So is the waste-basket.—*Philadelphia Record*.

therefrom so extensive, that another contest of this character has been decided upon. Many changes from the former methods of conducting these competitions will, however, be made. The most important of these changes will be the offering of prizes for the specimens awarded first and second places in the contest.

The composition of a letter-head has been decided upon as furnishing an adequate opportunity for the display of the artistic ability of the various competitors, and this will be taken as a subject for the contest. The copy selected is as follows:

The Century Store Systems Company, distributors of Century Autographic Registers and Supplies. Sales registers for triplicate bills with folded detailed record or summary record. Manifolders for duplicate, triplicate or quadruplicate copies of invoices and bills of lading. Printed and plain rolls for book typewriters and all makes of autographic registers. Chicago, 112 Johnson building. St. Louis, 386 New Era building. New York, 842 Manhattan building. (To be dated at Chicago.)

The rules which will govern the contest are as follows:

Not more than one specimen to be submitted by any one contestant.

Two copies of each specimen must be furnished. These copies must be printed with black ink on white stock, $5\frac{1}{2}$ by $8\frac{1}{2}$ inches in size, and must be printed the $8\frac{1}{2}$ -inch way of the stock, with the intended margins shown at top and sides. The copies may be printed on a proof press, but the proofs should be carefully taken in order that they may be available for reproduction.



FIG. 1.

No illustrative cuts will be allowed. Material used must be limited to type, border, rule, and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.

Specimens must be mailed, without folding, to THE INLAND PRINTER, Job Composition Department, and must reach this department not later than September 15. The name and address of the contestant must accompany each package.

No restrictions will be placed on the use of rule and panel work, thus allowing all the latitude possible for the exercise of originality in design. The fact that only two copies of each specimen are necessary and that these copies may be printed on a hand press will open the competition to many compositors who are not in a position to have a number of copies printed. Care must be taken to have all the specimens reach this department on or before the date of closing, as those arriving after that date will be thrown out.

A copy of "The Principles of Design," by Ernest Allen Batchelder, will be awarded to the contestant whose specimen is given first place and for the specimen awarded second place a complete set of the specimen books issued by THE INLAND PRINTER will be given. This set includes the following: "Specimens of Business Cards and Tickets," a sixteen-page booklet; "Specimens of Envelope Corner Cards No. 2," a twenty-four page booklet; "Specimens of Letter-heads," printed in one, two and three colors and with tint-block effects; "Specimens of Bill-heads," containing suggestions that are applicable to every-day requirements, in one, two and three colors, on a variety of colored papers; "Menus and Programs," a collection of

modern title-pages and programs, printed on cloth-finished and deckle-edge papers.

ENVELOPE CORNER CARDS.

Although the printed corner cards on envelopes were originally designed as a device to aid the postal authorities in the safe return of mail which for any reason failed to



FIG. 2.

reach the person to whom addressed, the usage of the present day has caused the printed envelope to be considered as an advertising medium—so much so, in fact, that the chief concern of the printer is the best use of this advertising feature. Instead of making his first consideration the aid of the postal service by the use of corner cards which are uniform in style, size and position, he strives to produce something which will place the name of the sender before the public in an attractive manner. And this is necessary, for much of the advertising literature of to-day is judged on the merits of the enclosing envelope, and if that is attractive the contents are examined, while if it is the reverse it is unceremoniously thrown into the wastebasket without being opened. As a result, instead of the plain name and address of the sender, placed on the envelope to insure its return without the necessity of a trip to the dead-letter office, the printing now varies from the small professional card to the advertisement which covers both sides of the envelope and even crowds the spaces reserved for the stamp and address. In cases where the envelope contains advertising matter this elaboration is

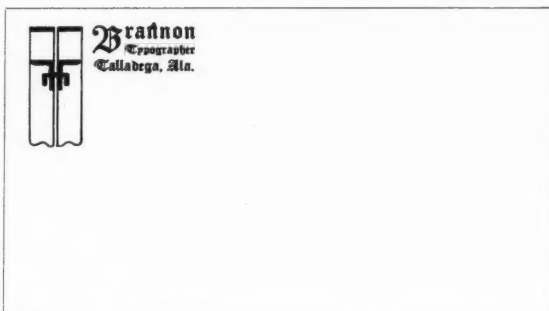


FIG. 3.

permissible, but for ordinary business stationery the corner card is the proper method.

The placing of a time limit on the envelope for the return of mail if not delivered is optional with the sender. If the time limit is given the mail is returned at its expiration; otherwise it is returned at the end of thirty days. The corner card should be placed about eighteen points from the edges of the envelope and should be set to

the measure of furniture—preferably fifteen picas wide. This is for the purpose of facilitating the locking up of the form, and as it takes no more of the compositor's time and materially assists the stoneman it should not be neglected. Where a panel arrangement is used, with a panel for the stamp, care should be taken that this panel conforms to the shape and size of the stamp. Fig. 1 is a sample of carelessness in this respect and is but one of



FIG. 4.

many which reach this department. To arrange an envelope of this character, spend considerable time in its composition and then print it in such shape that the placing of the stamp will not only look bad but will cover part of the reading matter, is seemingly inexcusable. If the printing on an envelope will warrant the making of panels and a more or less intricate design, it will certainly warrant the slight additional trouble necessary to see that such design is correct and answers its purpose. A little thing, possibly, but if worth doing at all it is worth doing well.

Many envelopes are now printed in two, three, and even four colors, with elaborate tint-block designs, and while



FIG. 5.

some printers give much thought to the color combinations, how many think of the effect of the stamp on the color scheme? Another small thing—and the first argument against it is that stamps vary in color. This is true, but the envelope printed to form an enclosure for an advertising circular will carry a one-cent green stamp, while the regular commercial envelope will nearly always carry a two-cent stamp. If it is worth while figuring on a color scheme for an envelope, and especially one on which the printing approaches or runs around the stamp, the effect of this stamp should be taken into consideration.

The practice of constructing meaningless panel designs is in vogue in corner cards as well as in other forms of printing. Fig. 2 is an example of this style of work. Even though the rule design possessed merit or beauty, the mechanical defects are such that it could not be considered in comparison with a plain, neat corner card. Design or ornamentation which is not constructed with a definite

object in view or which does not fulfil a definite purpose is valueless and should not be used. In this instance the panels at the ends consumed the major part of the time required to set the whole job and, after all, detract from the finished appearance rather than add to it.

A proper consideration for proportion, ornamentation and the use of color is found in Figs. 3, 4 and 5. Fig. 3 is printed in black and red, the initial in the feature line being in red. On Fig. 4 the line showing the postoffice box and the monogram are in orange, the balance being black. Fig. 5 is printed in reddish-brown and yellow-green on light-brown stock, the type matter being in brown.

THE TYPESETTING MACHINE FOR THE COUNTRY PRINTING-OFFICE.*

This is a business topic, and I shall endeavor to treat of it in a business-like way. Neither the subject nor the occasion calls for "fine writing." If I go sufficiently into detail to make this treatise of value to my fellow publishers, it will be long to the verge of weariness without wasting either time or space on embellishments.

The time has been, and not so very long ago, when hand composition was so cheap in the country that machines were out of the question—not thought of. Apprentices were to be found in nearly every country office, and nearly every country town had a surplus of resident printers of varying degrees of proficiency, but usually fairly good at straight case-work. But those days are gone, in Texas at least. I am told that in the Northern and Eastern States case hands, both youths and maidens, of fair intelligence and proficiency may still be had for \$3.50 to \$6 per week. But the booming Southwest is so full of all manner of development enterprises offering rich rewards for brain and brawn that anything less than \$10 a week is no temptation to a young man who has sufficient intelligence to hold a job in a printing-office. To say that \$10 a week is unreasonably high wages for such service would not be true; and yet, very few country printing-offices can afford to pay that much for hand compositors. And \$10 a week, mind you, is now the minimum wage in Texas. Twelve to fifteen dollars are more common.

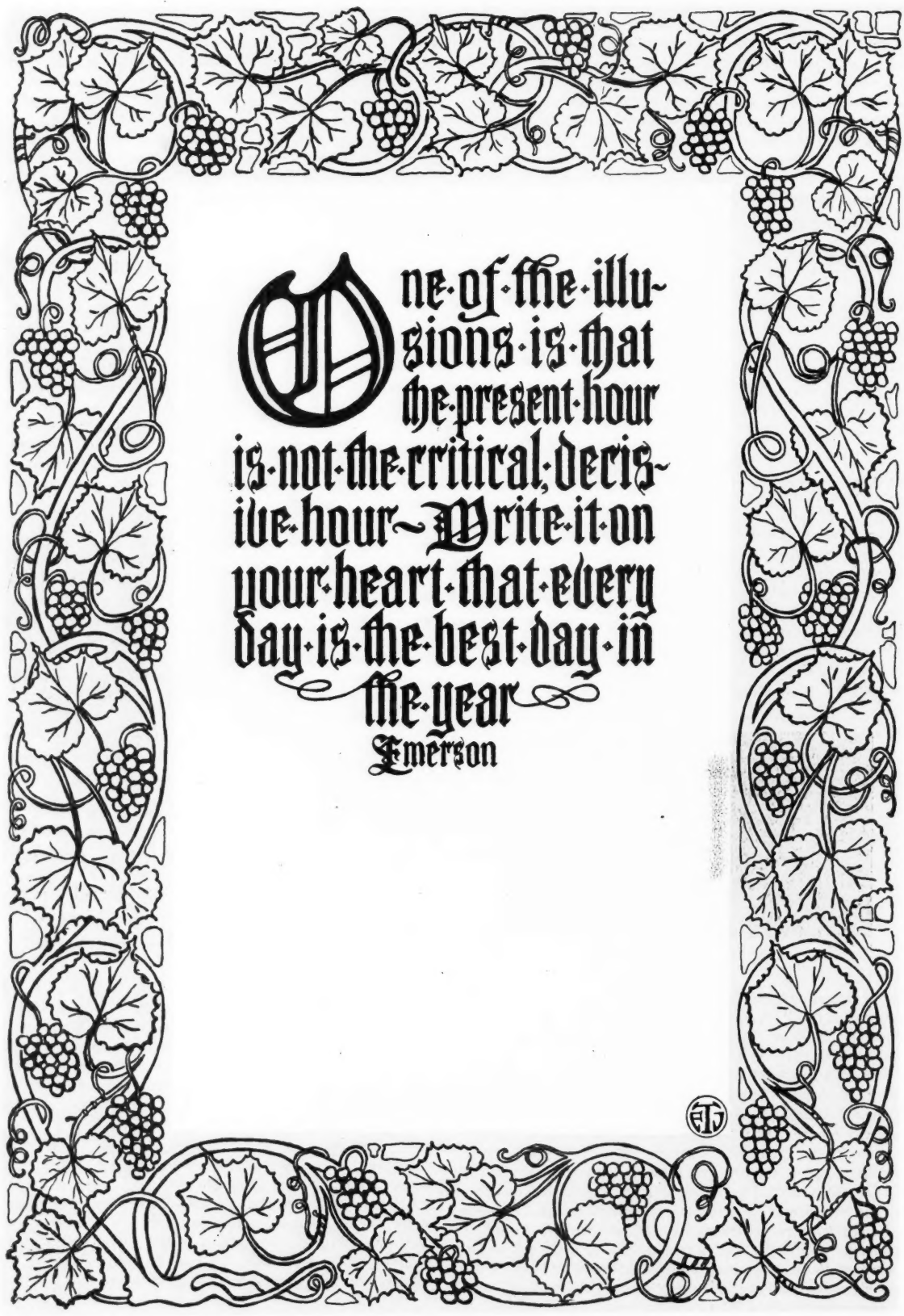


J. LINN LADD.


This scarcity of good compositors and the weariness and vexation of spirit caused by the large proportion found to be inefficient, often indifferent and sometimes cankered with vice, caused me to take up, some three years ago, consideration of the question of installing a machine in my office; and if I can give you in fifteen minutes the benefit of my three years of investigation, I may in some measure justify the committee who gave me this assignment.

The first machine investigated by me was the Simplex typesetting machine, manufactured by the Unitype Company of New York and Chicago. And right here let me say that if you want the machine side of the argument placed before you in its most seductive form—or rather forms, for they have legions of them—just write the Unitype Company, Chicago, Illinois, that you are interested in the problem, and they will do the rest. They are the most per-

* A paper read before the Texas Press Association, at Corpus Christi, on June 7, 1906, by J. Linn Ladd, of the Bay City Tribune.



One of the illusions is that
the present hour
is not the critical, decisive hour. Write it on
your heart that every
day is the best day in
the year
Emerson



sistent "follow-up" people on earth. And in all the tons and tons of advertising matter that will find its way into your postoffice box, you will not find a dull line. Their advertising man, whoever he may be, is an artist. For three years I have read every line they have sent me, and I have never found any of it tiresome.

And yet, I did not buy a Simplex machine. I visited Orange, Victoria and San Angelo to see the Simplex; I talked with men from Illinois, Minnesota and Ohio who had owned the Simplex and had it at work in their offices, and I

country office that can count upon these conditions for thirty-six consecutive months? And remember, if you default in one payment, the Mergenthaler Company will protest your note and exercise its option to declare all notes due and foreclose its mortgage. Of course the man who has the cash to pay for his machine can avoid the mortgage pitfall; but even then, hand composition will be more economical in most country offices.

I was much interested in the Monotype machine and went to see one in operation; and it just took me three-quarters of a minute by the watch to determine that no man who has anything else to look after has any business with a Monotype machine. It does beautiful work and does it fast; but the Linotype machine is as simple as a meat-ax when compared with the Monotype.

Up to this point in my investigations I had been led to believe that the Linotype Junior was a failure—a mere makeshift gotten out to bluff off the Simplex, and I had not given it any serious consideration. But just as I was about to give up hope of finding a machine adapted to my conditions I heard of a Linotype Junior that was in successful operation in a Mexican office in San Antonio. Straight to the Alamo City I went. I found the Mexican to be an intelligent, cultivated and exceedingly courteous gentleman. He

told me that when the machine arrived he had tried in vain to get one of the machinists from the English offices to set it up for him, and he finally unpacked it and installed it himself. All of his employees were Mexicans, and two of them operated this machine, each working nine hours, so that it ran eighteen hours a day.

Upon further investigation I learned that the Junior had been much improved since this Mexican had bought this machine, and I finally contracted for a Junior. It was installed last September and has proved to be a money-saver in my office. In fact it is easily paying for itself. My foreman who, however, is quite a mechanical genius,

MILLER PRINTING CO. PRINTERS :: BLANK BOOK MAKERS

Phone Central
2990



John R. Miller
Manager

428 Washington Street, Philadelphia, Penn.

corresponded with men at Jennings, Louisiana, who had the Simplex lying idle in their offices (one in each office there), because they could not get satisfactory service out of them, and this was true also at Orange. At Victoria the Simplex gives fairly good and economic service. At San Angelo and Dublin its owners are delighted with it.

At the end of two years of investigation my conclusion was that in a dry atmosphere, like that at San Angelo or Dublin, the Simplex will always prove a joy and delight; and that in a moderately dry air, like that at Victoria, it will beat hand composition. But in a damp atmosphere, and especially in a salt-laden atmosphere, the Simplex is a dismal failure. The reason is apparent. The distribution cylinder, carrying the type in perpendicular channels, rapidly revolves over a stationary cylinder having like perpendicular channels with ridges to fit the characteristic nicks in each letter; and the instant a letter is whirled over its own peculiar channel it should drop, by its own weight, into its place. In order to do this, the type must be perfectly dry and the channel, with all of its ridges or tongues, must be bright and smooth. The slightest moisture will cause the bottom type to adhere to the next one above, and thus it will fail to drop. The smallest particle of rust in the channel will cause it to clog up.

During the two years that I was investigating the Simplex, I was also getting what information I could obtain about the Linotype and the Monotype machines; and as soon as I became convinced, much against my inclination, that the Simplex would not work satisfactorily at Bay City, I took up the study of the other machines with renewed vigor. But I was never able to figure a profit out of the Standard Linotype for my office, or any other single country office, for that matter. The machine, metal and installation cost \$3,250 to \$3,600. After paying \$600 to \$750 down, the monthly instalments required by the company are \$66 each, with interest. Operating expenses are \$85 to \$110, making, with the instalment note, a monthly drain of \$150 to \$175 on the cash resources of the office. A large and constant run of bookwork or outside composition might enable a country office to stand this drain; but where is the

Seventh Annual Concert of the Milwaukee Musical Association East-Side Hall, Monday Evening, August 26



soon acquired a speed of about a galley of leaded eight-point an hour. The monthly payment is only \$30, and it easily saves more than that much in the composition bill.

Perhaps I should state here that the Mergenthaler Company restricts the Junior to thirteen ems measure and to one style of type-face in only two sizes, six-point and eight-point. Of course this is to keep it out of competition with their standard machine, as far as possible.

And this question of competition reminds me that in the midst of my long period of typesetting machine investiga-

tions I visited the World's Fair at St. Louis, and there saw all the machines, side by side; and the most interesting one among them was the Monoline machine from Canada. It was almost as flat of top and about as high as an ordinary table, and occupied floor space of about 2½ by 4 feet. It is much simpler than the Simplex or Linotype Junior. It casts a deeper cut and prettier slug than the Linotype, and was easily and quickly adjustable to any size of type or length of line. The operator in charge told me that this machine sells in Canada at \$750 to \$1,100, but that it could not be sold or used in this country till the Mergenthaler Company's patent on the slugcasting device expires. But it made my mouth water and almost made my eyes water to see this \$1,100 Canadian machine so very superior to our \$1,500 American machines, and apparently superior to our \$3,000 machines, beyond the reach of a free-born American citizen.

The Simplex machine costs \$1,500 for a thirteen-*em* machine and \$1,700 for an adjustable machine setting any measure up to thirty *ems pica*. It will handle type of but one size body, but three sizes of face can be put on this body; for instance, eight, nine and ten point faces can be put on a ten-point body, giving the effect of solid ten-point, nine-point leaded with one-point leads and eight-point leaded with two-point leads. And ordinary leads may be put between all these lines if desired, as the machine handles the leads automatically. The type for the Simplex is just any ordinary type and costs regular price per pound, with four cents extra to have it nicked to fit the machine channels. The first payment required on a Simplex is \$250 and the subsequent payments are \$25 a month with interest.

The Linotype Junior costs \$1,500, \$250 down and \$30 a month and interest for thirty-five months and then the remainder, \$200, the thirty-sixth month. Either of these machines will pay for itself in any country office that employs more than one case hand. Indeed, if the editor of the paper, who employs one man to do the job and ad. work and another to do the case-work, cares to operate the machine himself, he can soon learn to do his writing upon it as readily as upon the typewriter, and in this way do both his editorial work and his typesetting in one operation, and thus pay for his machine with the wages he would have paid the one compositor. In addition to the \$250 to be paid down on the machine, \$200 will have to be paid for say five hundred pounds of type, in case Simplex is purchased, and \$100 for one thousand pounds of Linotype metal in case the Linotype Junior is purchased, and in either case the expense of freight and installation will be about \$50.

The Simplex machine breaks some type, but this is about offset by the deterioration of the Linotype metal, which loses something by way of vapor and skimmings every time it is remelted. In order to equal the speed of the Linotype Junior, the Simplex operator must have a boy or girl to justify the lines for him, as this has to be done by hand; but this expense is about offset by the cost of keeping a fire constantly burning under the melting pot of the Junior.

Which of these machines, then, would I advise you to buy? That depends. If you are in a reasonably dry country, buy the Simplex. It does prettier work — individual types always do prettier work than slug type — and in most country offices it sets type fast enough without a boy or girl to justify, and it will set any measure up to thirty *ems pica*. Besides, the payments are easier. If your atmosphere is damp or salt, by all means buy the Linotype Junior. In towns of good size, like Cuero for instance, having two prosperous dailies, their proprietors might find it advantageous, I fancy, to jointly purchase a Standard Linotype, employ a machinist operator, and use it each for an hour at a time, alternately. This suggestion, however, is specu-

lative; all that goes before it has been dug out of the sure mine of experience.

Of course power must go into the office along with type-setting machines, if it is not already there. Very little power is required; one-half horse-power will operate a Standard Linotype, and half that much will run a Simplex or a Junior. A small water motor is a good source of power. An electric motor would be my second choice, but the gasoline engine is not to be sneezed at, and it has become so cheap as to be available in any office anywhere.

Now in conclusion permit me to say that if the words "I" and "my" seem to occur in the foregoing with suggestive or monotonous frequency, it is because the writer believed that the value to his fellow publishers of what he might say upon the subject would lie in the fact that it is the sum and substance of the personal observation and experience — not of his own particular ego, but of a typical country publisher.



THE MILWAUKEE SENTINEL.
— Printers' Ink.

TEXAS PAPERS BAR FREE NOTICES.

The following resolution was adopted by the Texas Press Association at its recent convention at Corpus Christi:

WHEREAS, From time immemorial there has been an idea in some remote quarters that a weekly newspaper is public property, to be used as a free horse by all organizations, social, religious and otherwise, and that no charge should be made for publishing various and sundry notices; therefore, be it

Resolved, That it is the sense of the Press Association that all notices of entertainments, of whatever character, where the object is to raise money, and all resolutions of sympathy, cards of thanks and notices of that nature, come under the head of legitimate advertising and should be paid for; and this association, in behalf of reputable and progressive journalism, would urge that its members and all publishers demand, as a business proposition, that such matter be so regarded and so paid for.

THE KIND OF PRINTER THAT SUCCEEDS.

I had the good fortune to secure one of your books on the "Mechanism of Linotype," and it has proved a great help to me in my care of two machines. As I had no factory experience, and only a few weeks' instruction from an operator, you can imagine what a help Mr. Thompson's book was to me. I saw the ad. in the rear in regard to THE INLAND PRINTER, so I am sending you \$1.50 for a six months' trial.— Thomas F. Flynn, Northampton, Massachusetts.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on **THE INLAND PRINTER'S** list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, **The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPHIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¼ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.—By John H. Bechtel, author of "Handbook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, \$2; leather, \$2.50, postpaid.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¼ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

THE "SPLIT INFINITIVE."—A. G. S., Springfield, Massachusetts, writes: "I am reading proof for editors who write the 'divided infinitive,' but when transposition is queried they usually consent, perhaps realizing that it is smoother and more acceptable to eye and ear. I inclose a clipping from a newspaper, printed presumably to indicate and warn against infractions of its 'style,' for I have noticed that its writers heed the admonition. [This is the admonition: "Don't separate the parts of infinitives, or needlessly separate the parts of verbs. Say 'to begin again,' not 'to again begin;' say 'probably will be,' not 'will probably be.'"] But when I turn to the printing trade's finest and best monthly, **THE INLAND PRINTER**, I

find the division sanctioned by several examples therein. I always have thought such separation improper, so my question is, Which is right, and why? if grammatical reasons can be given." *Answer.*—Some of the people who are very careful about such matters of form insist that it is never right to split the infinitive, and others just as careful, and fully as well able to decide, say that sometimes it is better to do so. In reading proof I should not trouble myself much about it, unless instructed to make it always one way. Continual querying of the one thing might easily wear on the editor's patience. Professor Lounsbury is one of the closest students of the language. He says, on page 444 of his "History of the English Language:" "The use of *to* with the pure infinitive is exceedingly rare in Anglo-Saxon; but, as we have just seen, it has now become so general that, with the disappearance of the special gerundial form, the preposition itself has almost come to be regarded as belonging to the infinitive. Hence there has been evinced, on the part of many, a marked hostility to the tendency, which has displayed itself widely in modern English, to insert an adverb between the preposition and the infinitive, for the sake of greater emphasis or clearness. This practice, examples of which go as far back, certainly, as the fifteenth century, has now become very common. In spite of the opposition



COLORADO MOUNTAIN SCENERY.

Photo by E. M. Keating.

it encounters, there is little question that it will establish itself permanently in the language." Alfred Ayres says: "Careful writers and speakers separate *to* from the infinitive mood only when they have some special reason for doing so;" and it is true of a great many careful writers, though not of all. It is an excellent rule for any one to follow, though an occasional infraction is not half so bad as some people say it is. The instructions in the clipping included some absurdities like the following: "Don't use the word 'matter' when you can avoid it;" "Don't use

'very' when the sentence means the same without it, as it does in most cases. A good rule is not to use 'very' oftener than once a week." There is not a better word in the language than the two thus tabooed, though it is true that they are both used too freely.

APROPOS OF SPELLING REFORM.—A pamphlet with this title, by F. Sturges Allen, deals with spellings in *ae* or *e*, *oe* or *e*, and *ei* or *e*, and presents a table of words showing authoritative preferences, begun, says the author, "in the hope that it might lead to some results or conclusions that would be of value," and certainly showing that the classes chosen are amenable to simplification in more ways than one. Mr. Allen says: "The renewed activity in the discussion of spelling reform, and of the best means of furthering its progress, has suggested to me the wisdom of a rather exhaustive discussion of the subject from the standpoint of what must be done to bring it about, and of what would be the advantages, and the obstacles and disadvantages, involved in the reform. The subject is rather hackneyed in its general aspects, to be sure; and it is not easy to treat of it without being diverted either by the levity or ridicule with which the matter is dismissed by some, or by the somewhat hysterical advocacy of reform of others who are extreme in their pessimism about our present system of spelling."

About fifteen hundred words are contained in these lists, and they are printed with the longer spellings, probably because that is the only possible way to have them all alike. All of them would undoubtedly be always written thus if everybody believed it best to preserve original forms, for such spelling would be etymological in every

case. But some of these words long ago lost the letter that is phonetically useless, and it would be simply impossible to restore it, if any one wished to do so. On this point Mr. Allen says: "The words given are written in their alphabetic order, with the double-vowel form in each case, although this involves giving under that form numbers of words, such as *oenigma*, *oeconomy*, which are now seldom or never so printed except as a use due to personal

idiosyncrasy, an affectation of the archaic, or some reason for the nonce. No question arises as to the spelling of such words as are a part of the general vernacular and popular literature, such as *enigma* and *economy*. Should a general phonetic spelling be discussed, they would then come under consideration; but their present spelling is fixed, and there is no general consciousness of the existence of any other form."

The table shows the preferences of six dictionaries: the Oxford English Dictionary (known as Murray's), Webster's International, the Century, the Standard, and Dunglison's and Gould's Medical Dictionaries. It discloses some facts rather startling, for instance a prevalence of spellings like *haemal*, *haematic*, etc., in the Webster's

International, though the Webster Unabridged preferred *hemal*, etc., all through. Of such words the International has seventy-seven in the longer form and seventy-two in the shorter.

How were these differences decided in making the dictionary? They do not show a reason that applies all through. In general, it seems to be settled that scientific words should retain the original spelling and others should be simplified. But the line between scientific and vernacular

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Railway**

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lar is not fixed. The other dictionaries show similar differences, and the variations are not the same in any two.

Mr. Allen has gone further than the dictionary records. He has examined many books and states the number in which he found one spelling, as against the number of those with the other spelling, counting each book but once. He found the spelling *faeces* in 15 English and 12 American books, and *feces* in 15 American books; *foetus* in 73 English and 63 American, and *fetus* in 15 American; *haemorrhage* in 113 English and 184 American, and *hemorrhage* in 143 English and 140 American; *oesophagus* in 288 English and 182 American, and *esophagus* in 8 American. His conclusion is that British usage prefers the longer forms with practical unanimity, and that American usage prefers them as a whole (excepting of course vernacular and purely literary words), but in the cases of certain terms the situation, so far as shown by the preferences of the dictionaries, is in doubt. He is of the opinion that a change which would simplify the spelling of the words is most desirable (meaning a change that would make them all alike), and also that there is no likelihood of any general agreement, or even of a majority agreement, in favor of *e* instead of *ae* or *oe*, at any time in the near future.

The opinions are expressly stated as merely indicated by the study as recorded in the pamphlet, and the following questions are suggested for answer by every one who is interested enough to answer them:

"1. Is the advantage to be derived from a change from the *ae* and *oe* forms to the *e* form sufficient to make it advisable for Americans to spell with *e* when the British forms are in *ae* and *oe*?"

"2. Is there any reason for shifting to the *e* form in some classes of these words and not in other classes (to spell, for example, Achean, edile, Egean, Eolian, pretor, esthetic, homeopathy, but Aegerian, Aeneid, Aesopic, monoecious, paean, taenia, etc.)?"

"3. What steps is it practical to take now toward simplification of these spellings?"

"4. From the practical, common-sense point of view, which spelling ought American writers and educators to favor?"

"5. Should the dictionaries give the preference to *e* forms when usage does not, without indicating that usage prefers the *ae* and *oe* forms in those cases?"

These questions can not be answered as directly applying to the list, when the full list is not at hand; but satisfactory answers may be made on the basis of experience and practice without the list. Opinions on the questions in general will be gladly received by the editor of this department. Please write to him, as fully as seems desirable, also saying whether diphthongs should have the form *æ* or *α*, or separated letters.

INK WITH SOFT EDGES.

A printer from the backwoods entered the office of one of the leading manufacturers of printing-ink one day and laying a fine vignette half-tone and an engraver's proof of same on the counter, asked:

"Do you sell printing-inks of all kinds here?"

"Yes," answered the salesman.

"Well," continued the customer, "I want a can of ink that will shade off at the edges like this does."

SINE QUA NON.

We still look for the arrival of THE INLAND PRINTER month by month and can fairly style it as the *sine qua non* of all young and progressive typographical artists.—Joseph Porter, Weston-Super-Mare, England.



BY JOHN E. CASHION.

This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

SIZE FOR GOLD LEAF.—M. R. S., Cincinnati, Ohio, writes: "Will you kindly tell me what kind of sizing is best for gold-leaf work on satin cloth? I have tried regular gold size, but this does not hold the leaf." Answer.—Yellow gold size is best for gold-leaf printing. To this add gloss varnish and coach Japan quite freely. Allow the work to dry at least forty-eight hours before handling.

DIFFICULTY WITH INK DRYING ON LEATHER.—G. R. H., Winchester, Virginia, writes: "I am having trouble to get printing-ink to dry on leather. Kindly advise me what to do or to put in the ink. I have tried turpentine and drier and neither of them will work quick enough or dry out hard enough." Answer.—If you will use Coach Japan varnish, you will have no difficulty. Of course if you are printing on an enameled leather surface, time must be given for surface drying.

A CRITICISM.—E. M., New Orleans, Louisiana, writes: "I enclose herewith a copy of a job done in this office, the composition being done by one of our journeymen printers and the make-ready and presswork being executed by me. I respectfully request that you express your opinion of same." Answer.—The specimen submitted is handsomely executed. The job has been carefully handled and received considerable make-ready. Especially is this shown in the

cover, which is run in white, green, bronze and black on red stock. Such specimens of booklet printing and illustration do credit to the workmen.

METALLIC TINSEL FOR POST-CARDS.—R. W., Helena, Montana, writes: "Being a constant reader of your valuable journal, I am taking the liberty of asking you how the glittering outlines on the enclosed post-card are accomplished. Can this work be done on a job press? Also, by what method is it applied, and where can this material be obtained?" *Answer.*—The picture is first printed and then a separate form is run with a special sizing for work of this kind. The glittering material is metallic tinsel for post-cards and can be obtained from manufacturers of bronze powders in all colors, by stating that it is intended for use on such work. It may be applied the same as

it to the rod which supports the bands. Then set the bands up snugly to the pressboard, so that they will iron the sheets out smoothly while they are passing around the cylinder. It should be further noticed that the sheets leave the feed-board perfectly flat.

SLURRING ON JOB PRESS.—C. P. M., McPherson, Kansas, writes: "I enclose herewith a few samples of rule-work done on a 13 by 19 Universal press. On each one of these jobs, and with all other similar rule forms, we have difficulty with slur at top and bottom of form. The press is in good condition, does register work, and we have no trouble whatever in this respect with type and cut forms. The slur never shows in center of form, but always at top and bottom, and works toward the inside; that is, the top and bottom of form slurs in opposite directions. We have



"THE POWER OF THE PRESS."

—Monotypit.

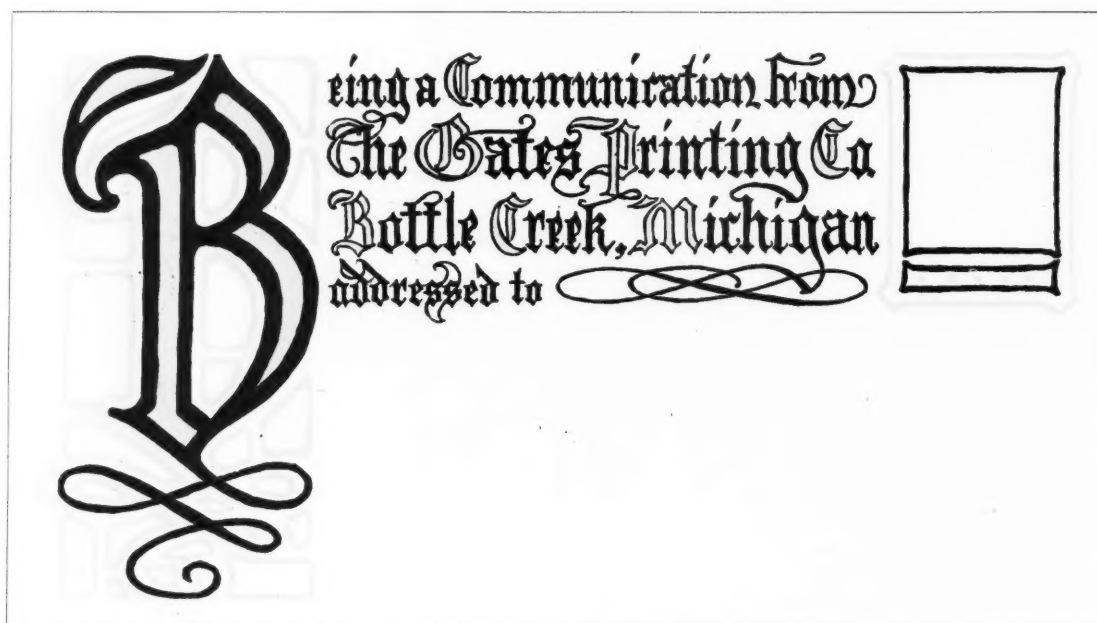
bronze, except that no brushing or rubbing should be done; simply dust on the powder and allow it to dry. The work can be easily done on an ordinary job press.

SHEET WRINKLING ON A CYLINDER PRESS.—M. H., New York city, writes: "I would like to hear your opinion on how to overcome the trouble of wrinkling of a sheet on a cylinder press. The sheet in question is 24 by 36 book paper and the form is made up of only a heavy wooden border that covers the edge all around the sheet. I tried resetting the grippers and I only use as many grippers as is necessary to take away the sheet, but the wrinkle still remains." *Answer.*—Wrinkling of the sheet is most commonly caused by excessive impression, though such forms as you speak of are at times very troublesome, it seeming next to impossible to overcome a slight wrinkle in the sheet at different points. It is not advisable to loosen up the grippers to overcome a wrinkle in a sheet, except when it appears at the gripper edge of the stock. In such cases loosening or spreading the grippers will often obviate the difficulty. After all make-ready has been applied (and this to a medium hard packing), hang a sheet of press-board between the sheet-bands and the cylinder, fastening

tried every remedy we know of to overcome this difficulty, but with no success. It is not the fault of baggy tympan, as we have stretched them tight, experimenting with both hard and soft packing. We have run with and without grippers with the same result." *Answer.*—The trouble complained of is a common one where large rule forms are printed on job presses, and is caused quite often by air being caught between the platen and sheet in making the impression; the open blanks between the rules allowing the air to raise the paper imperceptibly. Get as close to the metal of the platen as possible by using a cardboard next to the metal and one sheet of strong manila drawn over it. These should be made fast to the platen even to the extent of gluing card and draw-sheet to it if necessary. In fact, this method is used with good results in offices where any quantity of this work is done; it being next to impossible to pull the top sheet taut and have it free from air or buckle when the clamps only are used. All make-ready should be done sparingly, and mainly by underlaying, so as to secure an even height to the surface of the form. To add to the efficiency of this make-ready, pieces of cork should be pasted to the grippers at suitable places,

particularly at top and bottom of the sheet where the slur appears, so that when the platen is leaving the impression the sheet will be held taut to the platen by the grippers. Strong cardboard extensions may also be fastened to the grippers and the pieces of cork pasted to these at convenient places in the form, so that the cork heads may rest on some part of the furniture in the form when making the impression. Such a slur is also caused by the form rollers bearing too heavy against the form. Measure the trunnions at the end of the rollers, also the rollers; if they are too large a strip of cardboard may be securely pasted on the tracks which support the trunnions. This will raise the rollers slightly and compel them to revolve in the proper manner.

even in a general way by means of a mark-up overlay, the cut overlays should be applied. The strength of the cut overlay to be employed depends largely upon the nature of the subject, some requiring only a two-ply cut-out, while it is necessary to use three-ply on others. Take, for instance, machinery or other subjects taken from wash-drawings; these most invariably require a three-ply cut overlay to obtain satisfactory results. Vignetted cuts require special treatment, both in underlaying and overlaying, in order to blend the edges successfully. Before any attempt at overlaying is done on vignetted cuts, the pressman should see to it that the edges do not print higher than the center of the cut, and also that the cut lies firmly in its position, without spring or rock. Some of the



MAKE-READY ON HALF-TONES.—A. J. H., Louisville, Kentucky, writes: "Will you kindly tell me through the columns of *THE INLAND PRINTER* the proper method for making ready on half-tones? I have had a great deal of trouble with work of this kind, especially vignetted cuts, which seem to print heavy around the edges after a few hundred impressions. Also, when a press lifts on a heavy form, is it best to add a few sheets of soft paper to the tympan?" *Answer.*—The make-ready on half-tones varies considerably according to the nature of the work in hand. It is first essential that the cuts receive proper inking and the required amount of pressure be applied. When the forms are large and contain several cuts, they should all be brought up to uniform height and so that the form rollers will have a contact of about two picas when passing over them. This being done, the packing is next in order, and it should be so constructed as to require about eight sheets of medium weight book-paper for the temporary dressing. At this point the make-ready proper begins, and quite frequently the question arises as to how strong the impression should appear before starting to mark out an overlay. This should be about as heavy as it is intended to run the job and not two or three sheets more pressure than when the full and complete make-ready has been applied. By this method the weak places are readily observed by the operator, which enables him to mark up intelligently. After the impression has been brought up

most common causes for cuts working badly are: too much general impression, excessive overlaying or underlaying, form rollers set too low, loose or spongy packing, etc. Any of these conditions will cause vignetted cuts to show thick edges, though the cuts may not show any unusual wear on short runs. When the cylinder of a press lifts to any great extent, it is advisable to carry a few sheets of soft packing beneath the draw or top sheet; also the cut overlays should be made lighter, so as to not bear off to any degree.

KEEPS ABREAST OF THE HOUR.

I deem *THE INLAND PRINTER* in a class by itself—the only real expositor of the printing art of to-day. One learns from it what one can get nowhere else, because it covers the whole field and keeps abreast of the hour, and each of us workers is limited to his environment.—*Charles H. Darlington, Phoenixville, Pennsylvania.*

TO REMOVE RUST FROM TOOLS.

Immerse them over night in a saturated solution of bichlorid of tin, which will cause all spots to disappear. In the morning wash them with soapy soda water and wipe them. For further cleaning, pure alcohol and chalk may be used, but this is not indispensable.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.


A TRADE PAPER ON AD-WRITING.—O. D. S., Winchendon, Massachusetts: "Will you please give me the address of some good trade paper on ad-writing?" *Answer.*—*Profitable Advertising*, published in Boston, Massachusetts, contains information on this subject.

RUBBER STAMP OUTFITS.—B. R., Tonopah, Nevada: "Can you advise me of some concern that makes a specialty of selling outfits all complete for making rubber

edition of one hundred thousand to two hundred thousand ordinary patent-medicine almanacs. As our capacity is limited we would be pleased to have you advise us of the names of parties equipped for this class of work." *Answer.*—The Matthews-Northrup Company, Buffalo, New York.

GUMMED LABELS.—L. E. R., Kansas City, Missouri: "I desire to obtain the address of manufacturers of gummed labels like sample enclosed." *Answer.*—The following firms manufacture gummed labels: Randolph Box & Label Company, 33 South Clark street; H. H. Willson & Co., 329 Dearborn street; Tablet & Ticket Company, 87 Franklin street, and Story Finishing Company, 215 South Clinton street, all of Chicago.

INKS USED IN DORSEY INSERT.—J. T. P., St. Louis, Missouri: "Can you advise us the name, number and make of the inks used on the Inland Type Foundry inserts in the June INLAND PRINTER, especially the page showing the Dorsey series?" *Answer.*—The Dorsey insert in the June INLAND PRINTER was printed with medium brown ink,

A Letter from the

Bates Printing Company
 Printers-Engravers-Electrotypers
 Bottle Creek, Michigan

Written [



1906]

stamps?" *Answer.*—Pearre E. Crawl Company, 1 East German street, Baltimore, Maryland, can supply you.

ROLLER EMBOSSEING MACHINE.—S. C. E. Co., St. Louis, Missouri: "We are in the market for a roller embossing machine, and would ask if you can give us the names of parties manufacturing them." *Answer.*—The Fuchs & Lang Manufacturing Company, 29 Warren street, New York city.

TEST FOR GROUND WOOD IN BOOK PAPERS.—P. L. R., Austin, Texas: "Will you please give me the test for detecting the presence of ground wood in book papers?" *Answer.*—A liquid composed of a teaspoonful of anilin phosphate dissolved in four ounces of water when applied to paper containing ground wood will turn it a bright yellow.

LITHOGRAPHED ADVERTISING BLOTTERS.—The U. P., Nyack, New York: "Will you kindly inform us where we can get lithographed advertising blotters for advertising purposes?" *Answer.*—The Goes Lithographing Company, 226 La Salle street, Chicago, and the Monasch Lithographing Company, 500-510 South Fifth street, Minneapolis, Minnesota, are prepared to do this class of work.

CORPORATE SEALS.—McK. P. Company, Butte, Montana: "We are desirous of obtaining supplies for making corporate seals. Will you send us the address or turn this letter over to some house that handles supplies of this kind?" *Answer.*—C. H. Hanson, 44 Clark street, Chicago, can furnish you with the supplies for making corporate seals and can also supply you with the seals.

PATENT MEDICINE ALMANACS.—The R. L. B. Company, Columbia, South Carolina: "We contemplate using an

made by Levey, and rich deep red, by Ault & Wiborg. The tint was half opaque white and half Hellmuth's mixing white, Levey's medium green and Okie's bronze-blue.

NOVELTY SHOW CARDS.—F. W. W., Los Angeles, California: "Can you favor me with the address of the actual manufacturers of what are called novelty show cards? They are advertised largely by Sullivan & Co., Chicago, but they are not real headquarters. Cards are 11 by 14, printed from wood blocks." *Answer.*—The following firms manufacture show cards: American Calendar Company, Milwaukee, Wisconsin; R. J. Kittredge & Co., corner Green and West Superior streets, Chicago, and Chicago Show Card Works, 269 Dearborn street, Chicago.

ELASTIC PADDING GLUE.—G. C. D. S. Company, Cincinnati, Ohio: "Can you give us a recipe for making an elastic padding glue, such as is used by blank-book manufacturers and bookbinders?" *Answer.*—You can buy this glue from any bookbinders' supply house cheaper than you can put it up yourself. The Arabol Manufacturing Company, 100 William street, New York city, makes all kinds of glue compositions and gums. If you desire to experiment, take three pounds of hide glue and melt with one pound of English gelatin and add one-half pound of glucose and four ounces of gum fir. These last you can increase or decrease according to your requirements for slow or quick drying. A cheaper glue may be made by using bone instead of hide as the base.

STAMPING PRESSES.—A. G. L., Brisbane, Australia: "Can you tell me how to get in touch with a manufacturer of stamping presses which do such work as gold and silver printing on ribbons, leather, etc? The machine is entirely

different from and works faster than the ordinary binder's press. There are only two in Australia, but the owners guard very jealously the name and character of the machines." *Answer.*—Inquiry fails to develop any regular manufacturer of special machines for this line of work, the ordinary binders' stamping presses being mostly used in this country. There are several types of these, those manufactured by the Seybold Machine Company, Dayton, Ohio, the Standard Machinery Company, Mystic, Connecticut, and the T. W. & C. B. Sheridan Company, Chicago, Illinois, being the most prominent. The American Stamping & Embossing Company, 21 La Salle street, Chicago, has a

The trouble is not caused by the dextrin gluten water. You should use some standard compound, manufactured by a reliable dealer in stamp supplies. The Pearre E. Crowl Company, Baltimore, Maryland, and The R. H. Smith Manufacturing Company, Springfield, Massachusetts, manufacture compounds and rubber stamp supplies.

"FAKE" COLORWORK.—C. W. M., Mexico City, Mexico: "We are enclosing herewith a picture, which we understand is 'fake' colorwork. We have occasion to get out a lot of this work and are not certain as to the mode of procedure. We have been told that ordinary coated paper is used for this purpose, having the required tints applied to



Photo by E. M. Keating.

THE REAL WESTERN COWBOY.

special stamping and printing machine for ribbons, which was built especially for that firm.

RUBBER STAMP MATRIX COMPOUND.—R. W. H., Everett, Washington: "I read your magazine regularly and consider it 'perfection' in everything pertaining to the printing art. I am in the printing and rubber-stamp business and at present am having some trouble in mixing my dextrin and water so that it will prove effective. I followed your information in THE INLAND PRINTER last month, but it will not set when I mix it with the plaster, but remains soft." *Answer.*—Many of the largest rubber stamp manufacturers are using yellow dextrin, in proportions of one pound to each gallon of cold water. Such a gluten water will give entire satisfaction if the proper matrix compound is used. You are probably attempting to produce results with an inferior home-made compound.

the paper with an air-brush before printing, and subject is then printed on this prepared paper from the ordinary half-tone plate, after which the sheets are run through the press between two sheets of coarse sandpaper and 'roughed,' which last process destroys all traces of screen." *Answer.*—The opinion of critics to whom the enclosed colorprint was submitted seems to be that this is photogravure work, although similar results may be obtained by printing from a half-tone plate. Two printings are required, one from a flat or grained tint-block to produce the tints, the three colors being obtained by dividing the ink fountain, and the half-tone being printed in black either before or after the tint, in the former case using transparent colors. The stippling is usually done in a special roughing machine, although an inferior result may be obtained by a third impression from rough sandpaper.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. \$2.85 postpaid.

THREE-COLOR PHOTOGRAPHY.—By A. von Hübl. \$3.60 postpaid.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.25.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 202 pages; \$2, postpaid.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

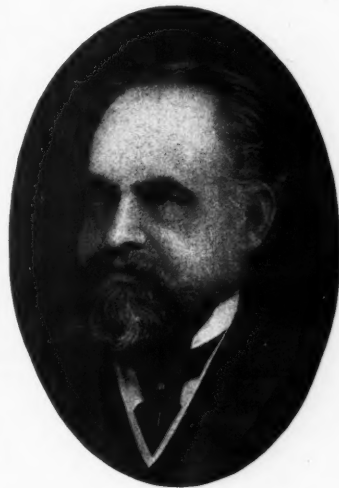
THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, \$3.

COST AND SELLING PRICE OF PHOTOENGRAVING IN CHICAGO.—Mr. George H. Benedict, Chicago, writes Mr. Gamble as follows: "For several months we have kept an accurate record of the number, size and shop cost of all the zinc etchings and half-tones we have turned out. In the shop cost we include wages, material, rent, power and light, but not the cost of any work charged as extras, or any portion of the office expense. The result is, the shop cost of all half-tones was 9 cents per square inch, the average cost per cut was \$1.48, but it is certain that cuts under

the average size cost less per square inch and more per cut. Our theory is that the approximate cost of a half-tone of any size is one-half the average size per cut, plus one-half the cost per square inch, and by combining the square inch cost and the average cut cost we have the true proportion of a fixed charge and a square-inch rate, and a consistent selling price that will afford one hundred per cent profit on the shop cost, and allowing seventy-five per cent for operating expenses, advertising, etc., a net profit of twenty-five per cent. Using even figures, and assuming that a fair day's work for each photographer and the crew to complete the cuts is as follows, the result of basing the selling price on a fixed charge of \$1.50 per cut plus 10 cents per square inch is: Twenty 10-inch cuts at \$2.50 each is \$50 for a day's work (or two hundred square inches at 25 cents per square inch); sixteen 25-inch cuts at \$4 each is \$64 for a day's work (or four hundred square inches at 16 cents per square inch); twelve 50-inch cuts at \$6.58 each is \$78 for a day's work (or six hundred square inches at 13 cents per square inch); ten 80-inch cuts at \$9.50 each is \$95 for a day's work (or eight hundred square inches at 11½ cents per square inch). From this it will be seen that \$2.50 each for 10-inch cuts would be less profitable than 80-inch cuts at 11½ cents per square inch. As to zinc etchings: The result of our investigations is that the cost per square inch and per cut is approximately one-half the cost of half-tones. It is, therefore, reasonable that to afford an equal profit, zinc etchings should be sold at one-half the price for half-tones."

MR. C. G. ZANDER.—From our valuable French contemporary, *Le Procédé*, we take the following portrait and sketch of one who has been frequently mentioned in this

column and who is known to process-workers in color everywhere. Mr. C. G. Zander was born in Vienna in 1861. He received a solid scientific education, settled in England in 1880, where he soon began to specialize in the making of colors and colored inks. For thirteen years he has been connected with the firm of A. B. Fleming & Co., the Scotch ink-makers. His book on "Photo-Trichromatic Printing," published in 1896,



MR. C. G. ZANDER.

attracted attention to him as an authority on the subject. He has since that time been invited to lecture on the subject of three-color procedure before important scientific bodies. He has also written much on the subject. His researches in three-color photography and experiments in the manufacture of inks for printing in three colors has led him to the belief that four colors instead of three are necessary to the proper reproduction of the colors of nature by photo-mechanical means.

AN INEXPENSIVE REDUCER FOR HALF-TONE NEGATIVES.—Gustav R. Mayer, Buffalo, New York, writes: "I have received so much valuable and helpful information from your column that I feel that I should do a little in return. Here is an inexpensive reducer that does away with two

expensive chemicals, iodine and iodide of potassium. The method was published first by Professor Namias. I have had it in constant use on line and half-tone negatives for the past year with satisfactory results. The formula I use is as follows:

Potassium permanganate	8 grams	123 grains
Sulphuric acid.....	80 c.c.	2 3/4 ounces
Water.....	1,000 c.c.	36 ounces

Dissolve the permanganate in the water and while constantly stirring slowly add the acid. Use agate-ware or porcelain vessel, as sulphuric acid has a great affinity for water, producing so much heat that it is liable to break a glass vessel. To make the reducer I take one part of the above stock solution to thirty parts of water. Keep in a glass-stoppered yellow bottle. To use the permanganate reducer, expose, develop and fix the negative in the ordinary way. Wash the negative well and flow the reducer over the negative until it is sufficiently cut. Should a faint bluish fog appear, this is due to the reducer being used too weak, and can be removed by flowing the negative over with a weak cyanide of potassium solution. This bluish fog will turn to a yellow stain after

intensification if not removed. After the negative is reduced, rinse well, intensify twice with copper and silver, and blacken with sodium sulphide. Should a yellow stain appear after intensifying, use a weak solution of iodine and cyanide to remove it before applying the sodium sulphide. Yellow stains are liable to occur when the collodion is too thick. Not more than five grains of cotton to the ounce is required with this reducer. Naturally some practice is required to judge the half-tone dot before intensification, but a few trials on defective negatives will overcome this. This reducer is especially useful in the

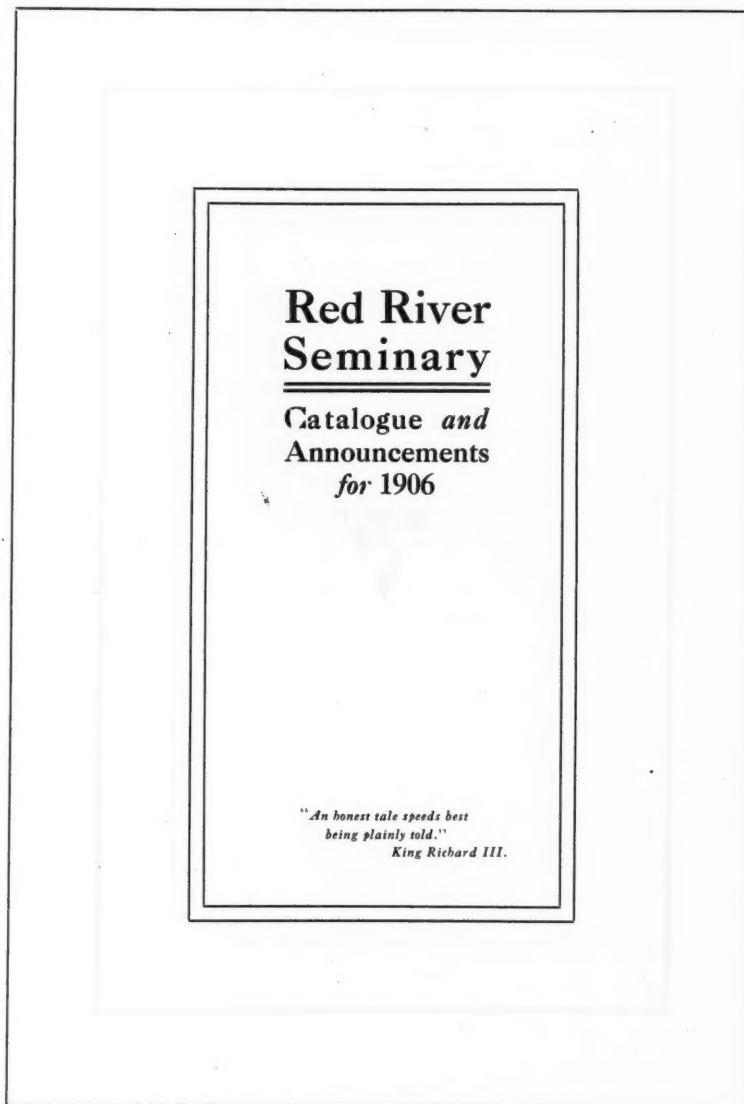
case of a slight overexposure in the high lights, as it dissolves the deposit between the high-light dots more rapidly than the middle tones or the shadow dots. As to the comparative cost, six ounces of iodine solution cost about 20 cents; eighteen ounces of permanganate solution will do the same amount of work at a cost of about 1 cent. As all kinds and conditions of copy are given the engraver to reproduce, there are cases where the best results are obtained with iodine and cyanide, but from personal experience,

about seventy-five per cent of the negatives can be reduced with permanganate. Sometimes for a week we do not use a drop of iodine solution, as has been proven during the past year."

TROUBLE WITH ENAMEL LIFTING.—A. D. Griffin, Portland, Maine, writes: "I am troubled with my enamels. When etching the enamel lifts and when drying over the gas stove I can blow it off from the shadows. It seems to hold on the high lights. I have six or eight formulas, all of which were all right until about two months ago. I have been using them about fifteen years. I have tried every way to remedy it without any results whatever. Can you give me any information and what will it cost for the same?"

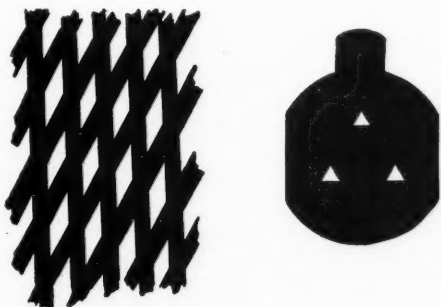
Answer.—The

enamel leaves the plate for one of the following reasons: The plate is not absolutely clean to receive it. The enamel is acid and etches the plate before being dried on it, thus leaving a slight oxide between the film and the solid metal. The enamel is too thick and is not burned in sufficiently. While etching the perchloride of iron is used too weak and the plate is washed off so frequently with water that the latter finally softens the enamel. To clean the metal plate, it should be treated to a bath of clean lye, to remove any grease, and the polish on the surface taken off with fine willow charcoal. Use a neutral or alkaline enamel, letting



the first that is poured on the plate flow off and carry away the water, avoid the other causes of trouble mentioned above and the enamel will not leave the plate. Personal replies are made by mail when a fee of \$1 is sent.

THE SCHULTZE HALF-TONE SCREEN.—The manager of a bank-note company in New York asks: "There was published somewhere an account of a new half-tone screen with the lines ruled at an angle other than the usual right angle. Great things were promised for it. Can you let me know where I can find out more about it, the title of the screen, name of the inventor, or where it is in use?" *Answer.*—In this department of THE INLAND PRINTER for September, 1904, page 864, the screen you inquire about was referred to as being patented in Germany and Great Britain in 1903 by Arthur Schultze, of St. Petersburg.



THE SCHULTZE SCREEN AND DIAPHRAGM.

The screen lines crossed at an angle of 60° and the diaphragm used with it had apertures disposed at the corners of an equilateral triangle. U. Ray claimed for it that it was possible to use the screen in one position when making three-color half-tone negatives and not get any of the moire pattern. Previously the best angle for the screen was 90° . Mr. William Gamble, who saw some of the results made by the Schultze screen, said that they gave a smoother and more pleasing effect than the ordinary cross-line screen. An example of half-tone made by the Schultze screen will be found in the last *Penrose Annual*, page 24.

ZINC SENSITIZING TAUGHT IN SCHOOLS.—Here are the excellent instructions given to the students of the London County Council School by the principal, Mr. A. J. Newton: A piece of zinc is taken, usually that known as straight polish. The soft variety is best because it etches quickly. It may be cleaned to remove the grease by means of a scrubbing brush and pumice powder, by felt pad and pumice powder, or by means of a piece of American engraver's charcoal, which should be kept in a basin of water. Then rinse the plate thoroughly well and rub over with a clean sponge. It is then put on the whirler and flowed over with the sensitive solution, made up as follows:

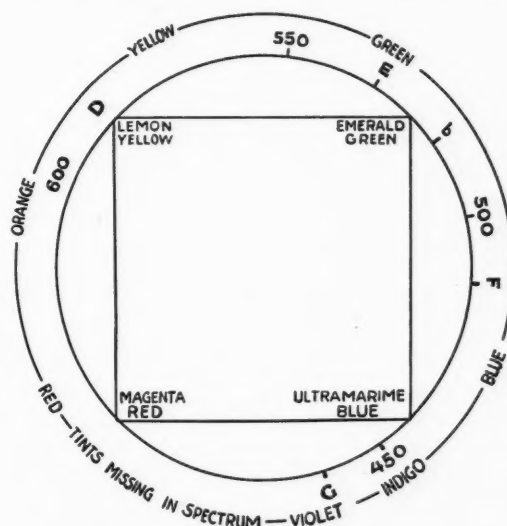
Albumen (white of egg).....	100 c.c.	1 ounce
Fish glue	15 c.c.	144 minims
Ammonium bichromate	15 grams	130 grains
Water	1,000 c.c.	20 ounces

The eggs are carefully broken and the white separated from the yolk. For each 100 c.c. of albumen wanted take 120 c.c. (or for 1 ounce take $1\frac{1}{4}$ ounce) and whisk well until the whole of the liquid is frothed, and then allow to stand for some hours. Remove the scum left on the surface of the liquid, and measure out from the remainder of clean albumen the amount required. The bichromate is dissolved in the water, the glue added, and the albumen, well stirred and thoroughly mixed, then filtered twice. This solution is flowed on the plate and allowed to run

away down the sink. Then the plate is again coated, the excess this time being run back into a filter or an excess bottle. The plate is then rapidly whirled, taken off the whirler and dried by holding film upward over a small bunsen-burner flame. Directly the solution commences to dry, it should be blown, so that it dries perfectly even and does not leave markings. The negative is then warmed, dusted and placed in contact with the coated plate, film to film. Then put it into a special pressure frame and expose it to light.

THREE-COLOR OR FOUR-COLOR.—G. R. Davis, New York, writes: "Being much interested just now in color-printing in a certain line, some experiments I have concluded leads me to believe that four colors instead of three are necessary to get the proper balance of color. I was therefore pleased to see in the *MARCH INLAND PRINTER* that Mr. Zander now favors four colors instead of three. I note that you do not approve of his new process, still I am sure your readers would like to know more about it. Anything further you will print on the subject will be highly appreciated by at least one admirer of the *INLAND PRINTER*." *Answer.*—Ten years ago the writer devised a method of applying photography in color to the fast printing-press, but found it better to use four printings instead of three, so that he agrees with Mr. Zander. His criticism was that Mr. Zander will find difficulty in convincing a pressman that to print a job in four colors is a simpler proposition than to do the same job in three printings. Mr. Zander describes his four-color process on page nine of *Penrose's Pictorial Annual* for 1905-06. See paragraph "Zander's Four-color Process."

ZANDER'S FOUR-COLOR METHOD.—In connection with query regarding Mr. Zander's method and his portrait, the reason he gives for his departure from the three-color method is of interest. He says: "In my studies to find ways and means to overcome the defects and shortcom-



ZANDER'S FUNDAMENTAL COLORS IN THE SPECTRUM.

ings of the three-color printing process, I reasoned that if the materials were perfect, or nearly so, and yet the results were imperfect, the cause of the failure must lie in the philosophy of the process. It was with great reluctance that, failing everything else, I at last set myself to find out whether the Young-Helmholtz theory of color vision on which the three-color process is based was really the best basis for photo-mechanical reproduction, or

whether some other color scheme worked out would produce better results. I did find another color scheme which in actual practice yields far superior results to the famous Young-Helmholtz color theory, as far as the range of colors and other effects are concerned. The Young-Helmholtz theory of color vision assumes three fundamental colors, by mixture of which in various proportions all colors of nature are to be matched. The theory on which I base my process of photo-mechanical color reproduction assumes and uses not three but four fundamental colors, namely, red, yellow, green and blue, by mixtures of which in suitable proportions any colors in nature can be matched or reproduced. The hues of these four fundamental (or monochromatic) colors in popular terms may be approximately described as follows: Magenta red, emerald green, lemon yellow and ultramarine blue. It will be found



Bas-relief portrait in bronze made by the Rockwood-Stahl Photo-sculpture Process.

that magenta red (I use this name for the lack of a more scientific one) is one of the constituent colors of spectrum red (magenta red + yellow) and also of spectrum violet (magenta red + blue). Should the spectrum be arranged in a circle instead of a straight line, the diagram shows that Mr. Zander's fundamental colors are found at the corners of a square drawn inside the circular spectrum. He groups his four fundamental colors into two pairs of complementary colors, namely, red and green, yellow and blue.

HONORS FOR AMERICANS AT THE INTERNATIONAL EXHIBITION AT BRUSSELS.—The Beck Engraving Company, Philadelphia, was awarded a gold medal, and the Franklin Company, of Chicago, a silver medal for their exhibits of color reproductions at the Brussels Exhibition. The Perry Pictures Company, of Massachusetts, received a silver medal for their half-tone reproductions.

GOES HIM ONE BETTER.

In a late issue of *THE INLAND PRINTER* I read a notice of a subscriber stating he had complete files of the journal for the past ten years. I think I can go him one better. The first copy of my file complete and up to date is October, 1888. Have accumulated them in about a dozen States. This should show you my appreciation of your efforts to give us a first-class journal.—*J. A. Kreidler, Boston, Massachusetts.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on **THE INLAND PRINTER'S** list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINTYPE, 1897. By Frank Evans, 100 pages. \$3 postpaid.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE LINTYPE OPERATOR'S COMPANION.—By E. J. Barclay. 64 pages. \$1, postpaid.

LINTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. 36 pages, vest-pocket size. Price, \$1.

STUBBS' MANUAL.—By William Henry Stubbs. A practical treatise on Lintype keyboard manipulation. Cloth, 39 pages, \$1.

THALER KEYBOARD.—An exact counterpart of the latest two-letter Lintype keyboard, made of metal and with movable keys; a practical device to assist Lintype students. Price, \$4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Lintype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINTYPE KEYBOARD.—An exact reproduction of the latest two-letter Lintype keyboard, showing position of small-caps., etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Lintype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in *THE INLAND PRINTER*. 216 pages. Bound in full leather, soft, \$3; cloth, \$2; postpaid.

THE MECHANISM OF THE LINTYPE.—By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Lintype machine. Full information and instructions regarding the new Pica and Double-magazine Lintypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, \$2, postpaid.

MR. H. T. JOHNSON, of the Canadian-American Lintype Corporation, Ltd., the Toronto Type Foundry Company, and the Canadian-American Machinery Company, of London, England, has been elected a member of the Institution of Mechanical Engineers, a fitting honor to a quarter of a century's activity in the solution of the question of mechanical composition in particular and printing machinery in general.

LOSS IN MELTING LINTYPE METAL.—F. J. McK., Boise, Idaho, writes: "We are endeavoring to find out what is a fair loss for Lintype metal per year or month. We have four thousand pounds. We melt every day, averaging four hundred pounds per day. The metal is never allowed to

get too hot and is handled in such a way that the loss from the machines to main metal-pot is small. What would be a fair loss under above conditions." *Answer.*—This is a subject on which very little data is obtainable, as the conditions under which the metal is melted vary considerably. Probably ten per cent would be a fair estimate of loss per annum. Of course it would go considerably higher if the metal were burned in the melting or not properly cleaned at that time, while it might be less under the conditions you name.

POOR ALIGNMENT.—P. A. A., Sterling, Illinois, writes: "There is a machine here that turns out a very peculiar slug. The face does not run parallel with the body of the slug; it inclines upward toward the right end and the letters on the right end have the tops entirely missing. Using a brevier face on a solid slug, there is sometimes as much as three points below the letters on the right end, and the tops of the letters are cut off entirely, making a very poor print and impossible to do a job set on two or three slugs. In other ways, the slugs are fine—perfectly

could not adjust it by the cam lever adjusting screw. (2) What causes the projection on the upper end of the key-board rod, which engages the verge in the upper magazine, to break? Three or four have broken in the six months the machine has been installed, always on the lower-case side." *Answer.*—There should be a clearance of but one sixty-fourth of an inch between the points of the male and female pawls in the lower distributor box. If the point on the male pawl is bent backward more than this it will not separate the matrices. (2) The breaking of keyrods is unusual. Some local condition which we are unable to judge must be causing the breakage.

OLD MACHINES AND NEW ONES.—One of the recent graduates of the Machine Composition Branch of the Inland Printer Technical School writes of his experiences on a trip through the East: "I have had all kinds of experiences since I came East. I went to a little Massachusetts town and set up a second or third hand square-base machine of the vintage of 1890. It was moved on a sled and in transit was tipped off and the first elevator



H. H. TROMLEY.



B. L. EISENBREY.



MISS ELVIRA JOHNSON.



G. M. MACAULAY.



E. M. BURNETT.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

solid and good clear face. What is the cause of this?" *Answer.*—The trouble is due to the misplacement of the aligning plate on the mold. Loosen up the screws which hold it and press the plate upward.

BROKEN KEYBAR.—J. S., Flushing, New York, writes: "The lower keybar, where the comb-spring fits in, is broken on my machine. Which is the best and easiest way to put in a new one without taking the keyboard off the machine? What parts will I have to take off? The lower part of the keyrod I took out, but the part that fits in the trigger is in yet, which leaves the key very weak, three or four cap. E's dropping at the same time. If I take the cam-yoke frame off, will that help any, or the comb-springs and banking-bar? The screws in the back cam-yoke frame are in so tight that I can not move them." *Answer.*—You can remove the broken keybar by taking off the back cam-frame and then removing the banking-bar, taking the precaution before you do this to clamp a strip across the keybars below the banking-bars. On machines of a late pattern there is an auxiliary bar which acts as a support when the banking-bar is removed. In these machines there will be no danger of the keybars falling when the banking-bar is taken off. The broken part can then be lifted out and a new one substituted. If the screws in the cam-frame are tight, use a long screw-driver and turn the screw-driver with a monkeywrench.

LOWER DISTRIBUTOR BOX.—W. G. L., Battle Creek, Michigan, writes: "(1) What are the adjustments for the lower distributor box? The escapement pawls allow two matrices to go through at once, and should a number accumulate in the box, all will slip over the pawls. I

cam broken. I took it all apart and cleaned it up right for a start. I had to drill out most of the oil-holes. The worst thing the matter with it was that the second elevator in coming down struck against the first elevator cap, and had jammed the end of the second elevator bar, and it would shear the combinations off the matrices. Then the distributor bar had been repaired (?) with a file. If the combinations were the least worn they would drop anywhere, 'e' and 't' in particular. The magazine escapements were all worn out and did not work good at all, but think I could have fixed it in time, but I was fired because I *couldn't set enough*, and the old machine would not run ten minutes without something happening. I pity the next one. The next machine I struck was one of the very latest double-deckers, quadding-out attachment and everything. I was right there with the goods, though. The fellow said he liked me first-rate, as 'I seemed to know how to look after the machine.' I worked in several places and am at present working in Boston and getting along pretty well. Thanks to your coaching, I haven't got stuck yet on the mechanism."

DISTRIBUTION IN DOUBLE-DECKERS.—W. J. R., Cincinnati, Ohio, asks for information on this subject, which we hope readers of this department can supply. He says: "I have operated and taken care of machines almost continuously for fourteen years, and up to the present time have not been so completely 'stumped' as I am on a double-decker. While I have been able to remedy any defect that has arisen in the past, this two-magazine proposition can produce twice as much nerve-wrecking cussedness as any one-magazine machine ever thought of, were

the think proposition clearly defined. The machine in question has been run two years, and it is only within the past few weeks that the latest trouble has begun to develop. There seems to be something out of adjustment with the box just at the point where the two sets separate, one for the upper and the other for the lower magazine. Occasionally one of the letters from the upper set drops down into the lower box. This occurs with a new matrix as well as one that has been in use for some time. I have closely observed the action of the machine and have not been able to discover anything that seemed to be out of alignment. It is strange. When several of the matrices that have wrongfully descended to the lower box are taken out and placed upon the bar for redistribution, they pass on into their respective magazine just as if they enjoyed the little trouble they had caused and appreciated their new environments. It is aggravating. Another thing, we have a set of long primer that runs into the lower magazine. In the old machine it gives considerable trouble with the distributor, or rather in dropping from the bar into the partitions. We have shifted the partitions according to all known rules, and recently there was a man here from the factory adjusting a Rogers attachment on the new machine, and he observed that the adjustment was correct, yet the blockups would occur, and the matrices lay along and on top of the partitions. I appreciate the fact that this would be a difficult matter to handle by mail, but you must have had something like this before, for I know these troubles have been great on producing gray hair." Who can suggest the remedy?

WORLD'S CHAMPION OPERATOR.—Charles A. Nichols, a Linotype operator employed by the Salt Lake *Herald*, one of Utah's three dailies, broke all world's records for type-



CHARLES A. NICHOLS,
Who Broke the World's Record on the Linotype.

setting, Sunday, July 1. Mr. Nichols set 106,300 ems nonpareil in exactly seven hours and fifty-two minutes. This feat was accomplished during regular working hours and the matter set was printed in the *Herald*. The former rec-

ord was 96,000 ems nonpareil set by G. A. Green, of the Boston *Advertiser*, during a contest in Chicago in 1896. This record held good until Mr. Nichols beat it by 10,300 ems. Mr. Nichols corrected his own proofs, which were remarkably free from typographical errors considering the terrific speed maintained during the race against time. A large per cent of the errors made were due to frequent shortages occurring in letters on account of the machine's inability to replenish the channels as fast as they were drawn upon. In several instances the letters "e" and "t" ran short, because the machine could not distribute as rapidly as the operator manipulated the keyboard. Mr. Nichols had set 52,300 ems by 11 o'clock, at which time he stopped for supper. At 11:30 o'clock he resumed his work. Despite the fact that the machine used has been in constant use for thirteen years, but twenty minutes were consumed in making necessary repairs. Fully ten minutes were used in putting a new cam in the keyboard. A broken keyboard belt caused another delay. Burt White, the *Herald's* machinist, made all repairs. During the eight hours of actual typesetting (the time consumed in repairs was deducted and the lost time added to the shift) an average of 13,287 ems was set per hour. The machine was speeded to nine revolutions per minute and at times a higher speed than this was reached. The copy furnished was typewritten Sunday matter in the main, although some ordinary reprint was set. The matter when measured totaled 340 inches. Over 190 pounds of metal were used and over 4,088 lines were set. Mr. Nichols has made excellent records in the past. On June 15 in seven hours and forty minutes he set 83,000 ems "off the hook." He then announced his intention of going after the world's record. Sunday night was selected for the trial. Witnesses were on hand to watch Mr. Nichols. When the eight hours' work was finished the matter was measured by William Igleheart, manager of the *Herald*, and others. Mr. Nichols worked steadily and with little apparent effort during the entire eight hours. A peculiarity in his touch is his inability to use the index finger of his right hand. This finger remains unbended while to the others is left his manipulation of the keyboard. Mr. Nichols set his first line of type on the Salt Lake *Herald* fourteen years ago. Aside from a few years in Denver, Mr. Nichols has spent the intervening time in Salt Lake. While working on the *Denver News* in 1896 he set 84,500 ems nonpareil in eight hours. This feat won him first place in a contest held by members of the *News'* force. The next highest man fell 14,300 ems below Mr. Nichols. During a week of seven days' work on the *Herald* recently he set 474,000 ems. Mr. Nichols left his machine looking and feeling little the worse for his eight hours of world-beating, nerve-wrecking typesetting feat. He now claims the championship of the world and is ready to defend the title against all comers.

TROUBLES OF OPERATORS.—W. J. C., Allegheny, Pennsylvania, writes: "Am a constant reader of your department in THE INLAND PRINTER, and have your book 'Correct Keyboard Fingering,' but would like further information through the Machine Composition columns. I can get up a good string now with spaced typewritten or legible manuscript copy (newspaper work), but fall down on agate reprint, market reports and the like with figures, and fractions, and tissue 'flimsy' (which is *very pale* typewriter on yellow tissue paper, scratched, scored and interlined with pencil till it looks like a Chinese railroad map). These three kinds form the bulk of the copy in this office, and any pointers for handling each of them to the best advantage will be highly appreciated. Your book says: "Speed * * * may be acquired by any student * * * but the proofreader must be reckoned

with." What causes a dirty proof, assuming the machine is right and operator a conscientious, intelligent printer? For instance, transpositions, double-letter troubles and striking wrong keys or neighboring ones, even when looking at keyboard, thus causing stops to make corrections, or else a dirty proof. The latter gives the most trouble and is hardest to overcome. Is this due to 'inborn fidgets' or nervousness, or is it natural to beginners and can be remedied, and if so, how? The machinists bitterly discourage an operator from knowing anything about the machine, and will tell nothing, but I would like to know: (1) Why the line delivery carriage is so hard to release by sending up assembler elevator on No. 3 machines. (2) Is the little spring projecting through hole back of starwheel of any real use? On some machines it is worn entirely away. (3) On one machine the matrices bounce out of assembler (both agate and nonpareil matrices), the first one in a line invariably doing so, and others more or less frequently. Starwheels have been changed and assembler chute spring adjusted to every position without improvement, and machinist says it 'can't be fixed' like the other machines. What else might cause this? (4) Most all springs here are adjusted like enclosed diagram. Is this good practice, as it does not agree with what I have read in this column?" *Answer.*—It has been many times repeated in these columns that legible copy is essential to the attainment of the best results, and foremen or proprietors who furnish undecipherable manuscript to their machines are doing themselves, as well as their operators, an injustice. The cost of having bad manuscript rewritten on the typewriter will be many times returned when the cost of composition is computed. With reprint, the copy should always be cut into short lengths and pasted on sheets not over six inches in length by nine inches in width, for convenience in handling on the machine copyholder. All manifold "flimsy" should be backed up with white paper and pasted thereon, and cut to the size given above. So much for the copy. In regard to operating, some of the troubles you cite are no doubt due to the condition of the machine. Double letters are almost always traceable to rusty keyboard keybars; transpositions to the chute spring being bent out of proper position, while striking wrong keys is often due to an attempt on the part of the operator to make his fingers perform faster than his brain directs, and anxiety to attain speed before the location of the keys is well learned. No better practice can be had than the repetition of certain words or phrases hundreds of times—at first slowly and with the minimum of movement of the hands, gaining in speed as the location of the keys becomes familiar. Such practice accustoms the fingers to seek the keys automatically. Bear in mind, *repetition*; not a new word each time, but the same one over and over again. This gives another advantage: the mind directs the fingers instead of the eye, which soon is trained to follow the copy steadily without more than an occasional glance at the keyboard. To assist in this, never read more than a word or two ahead of the word being composed; follow the work of the eyes with the work of the hands, and avoid memorizing a line or sentence and then composing it—print the word as soon as you read it. The latter part of your letter is all too true—machinists are prone to keep their knowledge to themselves, and in many cases they can ill afford to spare it. In answering your questions: (1) If the starting pin is adjusted properly by the screw beneath the assembler on which the pin rests, the line delivery carriage should be released just as the hook on the assembler catches. (2) The purpose of the matrix catch-spring is to prevent matrices in assembling from tipping back to the right. If the chute-spring is not properly adjusted it is

better that the matrix catch-spring be out of the way entirely. Questions 3 and 4 reveal the principal cause of all your troubles—misadjustment of the chute-spring. The sketch sent shows the points of the spring bent straight downward, no curve in the spring just above the starwheel, and quite likely too much space between the spring and the assembler rails. In the book, "The Mechanism of the Linotype," the exact manner in which this spring should be bent is shown. The points should be bent at right angles to the spring and inclined slightly above the horizontal; there should be a curve just above the starwheel so as to tend to throw the bottom of matrices toward the starwheel; and a space of the thickness of the cap. W between the spring and the assembler rails. The worst cases of transpositions have been cured by making the adjustments of the chute-spring as given here.

RECENT PATENTS ON TYPESETTING MACHINERY.

Double-magazine Linotype.—Mary A. Benjamin, Fredonia, New York, administratrix of Augustus J. Benjamin, deceased. Filed December 30, 1905. Issued May 15, 1906. No. 820,546.

Line-delivery Carriage Finger.—E. S. Day & H. B. Hubbard, Bellingham, Washington. Filed April 24, 1905. Issued May 22, 1906. No. 821,342.

Justifying Space.—D. B. Ray, New York city. Filed September 8, 1903. Renewed November 28, 1905. Issued May 29, 1906. No. 821,885.

Assembler Lift.—C. T. Libby, Portland, Maine. Filed March 12, 1904. Issued June 5, 1906. No. 822,286.

Typograph Casting Apparatus.—J. B. Allen, Detroit, Michigan. Filed August 18, 1903. Issued June 19, 1906. No. 823,660.

GREELEY'S RETORT.

An acquaintance met Horace Greeley one day and said: "Mr. Greeley, I've stopped your paper." "Have you?" said the editor; "well, that's too bad," and he went his way.

The next morning Mr. Greeley met his subscriber again, and said: "I thought you had stopped the *Tribune*."

"So I did."

"Then there must be some mistake," said Mr. Greeley, "for I just came from the office and the presses were running, the clerks were as busy as ever, the compositors were hard at work, and the business was going on the same as yesterday and the day before."

"O!" ejaculated the subscriber, "I didn't mean that I had stopped the paper; I stopped only my copy of it, because I didn't like your editorials."

"Pshaw!" retorted Mr. Greeley, "It wasn't worth taking up my time to tell me such a trifle as that. My dear sir, if you expect to control the utterance of the *Tribune* by the purchase of one copy a day, or if you think to find any newspaper or magazine worth reading that will never express convictions at right angles with your own, you are doomed to disappointment."—*Master Printer.*

HARMONIOUS BINDINGS.

"We are not yet ready to put your book on the market," said the publisher to the ambitious author.

"But it is printed, illustrations and all," argued the author. "Why don't you go ahead and bind it, and—"

"There's the trouble. The fashion experts have not yet decided what is to be the popular shade this fall, and we certainly do not want to risk binding the book in a color that will clash with the gown of the lady who is reading it, do we?"—*Judge.*



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.—By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.—By J. Cliff Dando. The scope of this book is indicated by the title. \$10.

CAMPBIE'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.—By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. \$1.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, Subscription, Job Printer's. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

ORDER BOOK AND RECORD OF COST.—By H. G. Bishop. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, \$3. Must be sent by express at expense of purchaser.

PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM.—By Charles S. Brown. A blank-book 11½ by 15 inches, with printed headings, superfine paper, special ruling. No. 1, loose-leaf, for large job or newspaper offices, \$25; No. 2, for newspaper offices only, \$15; No. 3, for job offices only, \$15; No. 4, for small job and newspaper offices, \$10.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. Size, 9 by 12 inches; capacity, 3,000 orders; \$3. Must be sent by express at expense of purchaser.

STARTING A PRINTING-OFFICE.—By R. C. Mallette. Contents: The Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, \$1.50.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit should be made on it, what profit is made. Flat-opening, 10½ by 14½ inches, substantially bound with leather back and corners; 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, \$1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.—By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Pricecutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leverages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, \$3.

COST OF PRINTING.—By F. W. Baites. Contents: Forms—Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Day Book, Job Book, Journal and Cash Book, Job Ledger; Tables—Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, \$1.50.

ACTUAL COST IN PRINTING.—By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office, \$5. Style 2.—Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheet for use in annual inventory, have been bound together in convenient book form. \$2.

A DIRECTORY ESTIMATE.

William O. Protsman, Vevay, Indiana, writes: "I am sending you under separate cover a copy of the directory of the Ohio River Telephone Company, and would like to have an estimate of what it is worth to duplicate this book so far as size, number of pages, and stock and all the things that enter into its cost are concerned. There are to be five hundred copies, eighty pages and cover, size 6 by 9. Amount of composition as shown."

Answer.—S. & S. C. book, Caxton cover, all black ink, run in eight-page forms, side wire stitch and glued cover; labor, ten-hour day, \$15 per week. Pressman doing own feeding. Pink insert, two pages.

Stock, 3 reams, 25 by 38 — 50, at 4 cents per pound..	\$ 6.00
75 sheets, 19 by 24 — 20 flat, at 6 cents per pound	.18
Cover, 1½ reams, 20½ by 25 — 65, at 12 cents per pound	10.48
Ten per cent loss on paper stock.....	1.65
Ink, 2 pounds at 40 cents.....	.80
Composition (type form, 26 by 45 ems pica) 53,800 ems eight-point, 75 hours at 25 cents.....	18.75
53,000 ems ten-point, 83 hours.....	20.75
Make-up, 80 pages, 15 hours.....	3.75
Lock-up, ten 8-page forms, 5 hours.....	1.25
One 2-page form, ¼ hour.....	.13
One 4-page form, cover, 1 hour.....	.25
Presswork — make-ready, ten 8-page forms, 30 hours..	7.50
One 2-page form, 1 hour.....	.25
Cover, one 4-page form, 3 hours.....	.75
Feeding 6,000 impressions, 8 hours.....	2.00
One thousand staples.....	.25
Hand folding, 10,000 folds, 15 hours at 10 cents....	1.50
Gathering, 5,500 pieces, 5 hours.....	.50
Folding covers, 1,000 folds, 2 hours.....	.20
Stapling, 5 hours.....	.50
Trimming, 1 hour.....	.25
One hundred per cent general expenses on productive labor	58.33
Twenty-five per cent profit.....	34.00
Total	\$170.02

As a usual thing the small printer does not receive enough for directory work and it is a good plan to figure higher on it where possible than on most such work, for it is not straight composition. If I have allowed too much for cost of labor, it is not difficult to make changes where necessary.

PRODUCTIVE AND NON-PRODUCTIVE LABOR.

B. Frank Brown, Peoria, Illinois, writes: "On page 423, June issue, you figure make-ready three hours, \$1.89. This, I understand, covers time of both pressman and feeder. On feeding, fifteen hours, \$2.78; this, according to your scale, pays for the feeder's time only. Is that as it should be? Here we figure pressman handles two presses, a feeder for each; on that basis I can not figure how one would get out cost by adding one hundred per cent to \$2.78."

Answer.—The entire time of a feeder should be figured as productive, or enough of it to be sure that his time is all accounted for; that of the pressman only partially so. That part of a feeder's or pressman's time that must be allowed as non-productive should be provided for through the general expenses. This is obtained from actual records or by estimate, as you prepare yourself for doing so.

Some consider a pressman's time all non-productive and charge it all to general expense; others, time he is making ready, or possibly feeding, is charged as productive. Any workman who is considered productive should charge his entire time to such job or jobs as he may have in hand; therefore all that time is accounted for, as he is or should be busy at all times at some work that is productive and charged directly to some particular job. If his time is not always productive, it must be accounted for the same as

productive time and charged to some particular job, or the time so spent will be absolutely lost. All labor whose time is supposed to be productive, and so considered, must turn in all their time on some job or set of jobs as *productive work*, or that time will surely be lost. If some of the time your productive help put in is always unproductive, it should be so considered in your schedule of general expenses.

If you ascertain from record or estimate that a given amount of a pressman's time for a given period is unproductive and that period is long enough to show a fair run

your own schedule. I use one hundred per cent because that amount will cover in most cases and in others it will be large or small. That amount is used for convenience and what I consider a fair average. It is small if anything.

GIVE FULL PARTICULARS.

Printers asking for estimates on work will confer a favor upon themselves, the trade at large, and the editor, if in connection with specifications sent in would be included salaries paid in the different departments in which the job in question is to be handled, number of hours



Photo by E. M. Keating.

SKINNING A COYOTE.

of his time, the chances are that it will never change and that one period will agree with another of the same length, year in and year out. On this basis, it is always safe and proper to make your general expense schedule.

Therefore, while you may have in hand a certain job that is short runs and long make-readys, thereby requiring a large proportion of a pressman's time that is accounted for as productive, there will be runs that go to the other extreme and all will be running and little make-ready, but in either case the feeder's time is accounted as productive and the pressman's unproductive time is provided for in the general expenses.

Of course, if you do not provide enough time for the unproductive time of your men it is nobody's fault but your own. If one hundred per cent is not enough it is not necessary that you take any one's word for it; arrange

per day put in by such people, general information as to machines used, whether type is set by hand or machinery, price of stock used or to be used, and all information that will aid in making intelligent estimates. Such information will result in more satisfactory calculations and will save much time in looking up the same from records and data, which may be far from correct.

RECEIPTS AND COOK BOOK.

W. E. Brown, Sedalia, Missouri, writes: "I would like your estimate on the following: Wages in composition room are for Linotype operators, \$18; handwork, \$14; pressman, \$15; feeder, \$7.50; bindery foreman, \$15; ruler and forwarder, \$13; boy, \$6, and girls from \$3.50 to \$5 per week of forty-eight hours. Job No. 1: Four thousand five hundred receipts in duplicate, perforated, num-

bered and bound one-half cloth sides, nine lines of gold lettering on back, bound in fifteen books; paper, twenty-pound double cap bond. Job No. 2: Three thousand three hundred receipts in duplicate, perforated, numbered and bound in eleven books, with spring back, no hubs, No. 20 cloth boards on sides, eight lines gold lettering on back, paper sixteen-pound double cap bond. Job No. 3: Cook book, five hundred copies, 24 by 36—50 M. F. book at 5 cents pound; about two hundred pages, seventy-five of which will be advertising and also on three pages of cover; estimates to be on two kinds of binding, Royal Melton cover glued on side wire-stitched body and in half cloth on stiff board sides trimmed flush, the latter to be a sewed book. The first two jobs to be ruled two ways and printed. Ruling done on old-style hand machine."

Answer.—No. 1:

Stock, 10 cents pound.....	\$ 9.00
Ink .....	.50
Composition, 5 hours at 29 1-6 cents.....	1.46
Lock-up, 1 hour.....	.30
Make-ready (including registering) 3 hours at 46% cents (pressman and feeder).....	1.70
Feeding on press, 4,500 impressions, 5 hours at 15% cents .....	.79
Hand numbering, 8 hours.....	1.00
One hundred per cent general expenses.....	5.25
Binding complete, including lettering, 70 cents per book	10.50
Ruling, two times through machine, 4,500 sheets, including ink and setting pins.....	2.60
Twenty-five per cent profit on all.....	8.25
Perforating, done outside.....	2.25
Total	\$ 43.63

No. 2:

Stock (same as No. 1).....	\$ 2.70
Ink .....	.25
Same form as No. 1, only half used.....	.15
Lock-up .....	.85
Make-ready, 1½ hours.....	.62
Feeding on press, 4 hours.....	.75
Numbering, 6 hours at 12½ cents.....	2.37
One hundred per cent general expenses.....	15.95
Binding complete, \$1.45 per book.....	2.35
Ruling, two times through, 3,300 sheets.....	6.50
Twenty-five per cent profit on all.....	2.00
Perforating	
Total	\$ 34.49

No. 3.—192 pages 5½ by 8½, 68 pages advertising; type page, 25 by 42 ems pica:

Stock, 6 reams, 300 pounds.....	\$ 15.00
Cover, 20 by 25—75 ¼ ream.....	1.75
Ink, three pounds at 40 cents.....	1.20
Composition, 317,000 ems eight-point, 10 days (machine)	30.00
71,000 ems twelve-point, 10 days (hand).....	30.00
Make-up, 196 pages, fifteen hours at 29 1-6 cents....	4.38
Lock-up, twelve 16-page forms, ten hours at 29 1-6 cts.	2.92
Lock-up, one 4-page form, one-half hour at 29 1-6 cts.	.15
Make-ready, twelve 16-page forms, thirty-five hours at 46% cents	16.14
Feeding, 6,500 impressions, seven hours at 15% cents.	1.09
Hand folding, 18,000 folds, twenty hours at 10½ cents	2.10
Gathering, 6,000 pieces, five hours.....	.55
Folding covers, one hour.....	.11
Stitching, four hours.....	.42
Gluing covers, four hours.....	.42
Trimming, one-half hour.....	.20
Wrapping .....	.20
One hundred per cent general expenses.....	88.68
Twenty-five per cent profit.....	48.83
Total	\$244.14

If bound in board covers and cloth backs and sewed and trimmed flush, deduct from above estimate stitching and gluing covers, with the general expenses and profit on same, and add to result about 3½ cents per copy.

A SCHOOL CATALOGUE.

W. M. Featherly, Harriman, Tennessee, writes: "I send you, under separate cover, copy of school catalogue which was printed in this office last year and which I did not secure this year because a large establishment at Chattanooga underbid me \$84 on my last year's price. I received last year \$259.50 and the job went this year for \$175. It was for two thousand copies; stock cost \$90 outside of freight, ink and staples. Freight was 65 cents per one hundred pounds and the weight was about five hundred pounds. The book contained forty-four pages of body matter set in eight-point type and eight enameled inserts. The book throughout is deckle-edged, 12 by 36, except the inserts, and run on Colt's Armory half-medium. You will note that to get the extension of the cover it was necessary to cut the sheets after printing into single pages, trimming out the center gutters slightly, and compile the single sheets before stapling. The type was set on a Simplex machine. Foreman's wages, \$15; job-printer, \$12, and pressman \$12, who did his own feeding; wages of girls operating Simplex, \$9 per week. I hold there is a loss in doing the work at the price of \$175, although a large job-office in Chattanooga and Nashville made the same price. The bid for the third thousand was \$62, while my price was \$95. You will see the wide discrepancy in quotations."

Answer.—I may not have the right idea as to the matter of this job, but I let my estimate follow herewith, which you may use to whatever advantage it may be to you. There may be some question as to running the book as you suggest and cutting the sheets and gathering each two pages separately. While you did do so, it would not be necessary to pad the signatures before stapling. However, look over the following:

	2,000.	1,000 ADDITIONAL.
Stock	\$ 90.00	\$45.00
Freight	3.25	1.63
Staples	1.00	.50
Ink, three pounds.....	1.20	.60
Composition, 77,000 ems eight-point, four days at \$3.....	12.00	....
Make-up, forty-six pages, eight hours at 22½ cents	1.78	....
Lock-up, eleven 4-page forms, ten hours at 27 7-9 cents.....	2.78	....
Cover, one-half hour.....	.14	....
Make-ready, six hours, at 22 2-9 cents..	1.34	....
Presswork on inserts (tips) two forms..		
Make-ready	1.70	....
Feeding	1.32	....
Feeding, 24,000 impressions, thirty hours at 22 2-9 cents.....	6.67	3.34
Gathering, 58,000 pieces, thirty hours at 22 2-9 cents.....	6.67	3.34
Stapling, five hours.....	1.16	.58
Covering, one day.....	2.00	1.00
Wrapping, delivering .....	.50	.25
One hundred per cent general expenses..	38.06	8.51
Twenty-five per cent profit.....	42.90	16.19
Total	\$214.47	\$90.94

Of course, you understand that those who made prices against you were no doubt in much better shape to handle this job at a smaller price than you are and make as much or more money, perhaps.

PERCENTAGES NOT ARBITRARY.

A. B. C., Hamilton, Ohio, writes: "In reading your department we are led to believe that your writer expects the expense item in cost to cover certain items that might not be included when figuring on cost, and on the other hand we are under the impression that your cost man expects the twenty-five per cent profit to cover office and perhaps such expense as that of traveling men, etc. Now in

figuring from your basis in our business we find that twenty-five per cent would not be high enough for us. It seems that it will come out all right on certain jobs. We employ a small number of men in our working department in comparison to the amount of business we turn out, having perhaps from fifteen to twenty men employed in our printing department. We have on the average from four to six traveling men, and considering this as office help and with the small number of men in our printing department, and with only this number of employees our office force is comprised of four people, so you see the office expenses will figure much higher proportionately against

cerned. It is up to the managers to determine the unproductive cost items and dispose of them in the proper way. If some plants have traveling men and their usual expenses and these costs are of such a character as to be unproductive, this must be included in the general expense item. All office help and unproductive labor throughout the plant must also be included, as is the direct and overhead expense, such as rent, power, insurance, taxes, depreciation, interest, etc., and the total applied to the productive labor on every job handled in proportion to that productive labor. Then again, the items of "one hundred per cent" and "twenty-five per cent," as used on estimates in this



Photo by E. M. Keating.

STEAMBOAT SPRINGS, COLORADO.

the cost of production when taken in connection with traveling expenses. Now would you expect this twenty-five per cent profit to include the agents' salaries and expenses and also our office expenses? Or would you expect the office expenses and also agents' expenses to be a part of the general expense and against the productive labor?"

Answer.—It is of the utmost importance that every reader understand most thoroughly that the twenty-five per cent profit figured on estimates in this department covers nothing whatsoever but *profit*, and that only. It covers no item of expense of any kind or description. It is supposed to be absolute profit. The item of "one hundred per cent general expenses" used, also, is supposed to cover all *unproductive* expenses and cover them completely. Now it may be that no two plants are made up of the same items of cost, so far as the unproductive expenses are con-

department, are used arbitrarily and for convenience only. Readers should not assume that those amounts can be taken bodily and used in estimates on work produced in your respective plants. You may find it a losing proposition or one that will put so high a price on your product that you can not compete with others. The latter condition is doubtful, however. But each and every man should take pains to investigate for himself and know that when he puts a percentage at the foot of his estimates to cover general expenses, it covers them. Then whatever he adds for profit *will be profit*. In the case of salaries and expenses of traveling in the printing business, I would consider them a part of the general expenses unless some special trip and other extraordinary expense were incurred for some particular job, in which instance it could be charged to that job.

TEN THOUSAND BLOTTERS.

R. Lee Sharpe, Carrollton, Georgia, writes: "I would like an estimate on ten thousand blotters, on 120-pound enameled stock, two colors. Ink cost \$1 and stock \$12.50. I made price of \$3.60 per thousand on the order. Was the price right?"

Answer.—I estimate this job about as follows:

Stock	\$ 12.50
Ink	1.00
Composition, two hours at 33½ cents.....	.67
Lock-up and separating forms for the color, one hour.....	.34
Make-ready, two hours.....	.68
Feeding, twenty-five hours at 18½ cents.....	4.63
Wrapping .....	.25
One hundred per cent general expense.....	6.57
Twenty-five per cent profit on all.....	6.66
Total	\$ 33.30

I may not be correct on the rate of cost of the labor, or how you estimate it. I may be wrong also on the rate of your general expense item. This will show you the method, however, and you can easily make necessary changes.

SYSTEM NEEDED HERE.

A. E. Ruffner, Ballard, Washington, writes: "I would like you to give me an estimate on the following job: Booklet, twenty-four pages and cover, 3½ by 5½, trimmed,



STARTING OUT AFTER BIG GAME.

Photo by E. M. Keating.

saddle wire-stitched, three thousand copies. I figured the job as follows: Stock for inside, two and one-quarter reams M. F. book, fifty-pound, at 6 cents pound, \$4.20; stock for cover, 215 sheets one hundred-pound Golden Rod enameled book, at 10 cents pound, \$4.50; nine thousand presswork on pony, eight-page forms, \$9; folding and stapling, \$6; furnishing four electros, \$2.28; composition, \$2.50; presswork on cover, \$2; ink, 50 cents; profit, \$9.02, a total of \$40. Our competitor has an 8 by 12 jobber, and his price was \$23. The merchant thinks we were too high

and we would be glad to have you give us an estimate on the job, which will be greatly appreciated."

Answer.—I would suggest the following:

Stock, 24 by 36—50, four and one-half reams, 225 pounds at 4 cents.....	\$ 9.00
Cover, 28 by 42—100, colored, one hundred sheets, twenty pounds at 7 cents.....	1.40
Ink .....	.50
Four electros.....	1.75
Composition, setting twelve pages, including cover (4), four pages of display, four of body, seven hours at 20 cents	1.40
Lock-up, four forms, two hours.....	.40
Make-ready, four forms, ten hours.....	2.00
Feeding, 12,000 impressions, fifteen hours.....	3.00
Folding, 21,000 folds, twenty hours.....	4.00
Gathering, 12,000 pieces, eight hours.....	1.60
Stapling (hand), ten hours.....	2.00
Trimming, five hours.....	1.00
Wrapping .....	.20
One hundred per cent general expenses on productive labor	15.60
Twenty-five per cent profit.....	10.96

Total

\$ 54.81

You will note that by this estimate your \$40 does not look well, and while it may let you out at about cost, it is not desirable to do business on that basis. Your method of set-scale pricing is not satisfactory to any shop unless you first go through the process of estimating on above basis and know for a certainty that you can sell presswork at "\$9 for nine thousand impressions" at a profit and yet compete with your friends. A comparison of the above estimates will show you where they differ and where you have erred. Your competitor will undoubtedly lose as much as he gets for the job. He needs system.

SUFFICIENT RECOMMENDATION.

I desire to register a kick against THE INLAND PRINTER while writing. There is one objection I have against it, which is that you make it so essential to all printers who have any desire to advance in their work that I find it utterly impossible to get along without it. Have been a constant reader for the last six years, and well remember of one job I was trying to secure, when the person asked the man I was working for what kind of a workman I was. The reply was that I was a faithful student of THE INLAND PRINTER. The gentleman said that was recommendation enough for him any time and the position was secured with no further trouble.—LeRoy Boggs, Mitchell, South Dakota.

MR. E. W. BEEDLE.

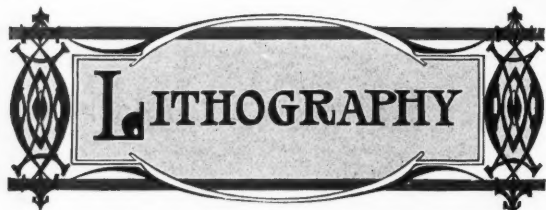
ONE of the most widely known experts in railroad and printing-trade circles, Mr. E. W. Beedle, has reluctantly allowed his photograph to be reproduced in these pages for the gratification of his many friends. Mr. Beedle, for years the close friend of the late Henry O. Shepard, is vice-president of The Henry O. Shepard Company and also vice-president of The Inland Printer Company. Mr. Beedle made his first observations in life in Greenville, Ohio, in 1852, and received his education in the local schools of that town and at Antioch College. His experience as a railroad man began at the age of eighteen and he has filled important positions on most of the Western lines until of late years, when he associated with The Henry O. Shepard Company, with whose interests he has become closely identified. Mr. Beedle has a distinguished peculiarity of expressing thought, the vigor and pointedness of which has been at various times the subject of admiring comment.



Photo by the Matzene Co.

Plate engraved by Inland-Walton Engraving Co.

yours truly
E. W. Beedle



BY GEORGE K. HENDERSON.

Under this department heading, Mr. George K. Henderson, instructor in lithography at Winona Technical Institute, will answer all queries pertaining to this subject.

Arrangements have also been made with him to assist workers in this line by making analyses and doing experimental work, at the following rates: Analysis of inks, compounds, acids and solutions, \$2; recipes and working formulas, \$1; examination of papers, inks and bronze powders, and making sample prints on or from same, \$1; experimental work from any surface-printing medium, in one to ten colors, \$1 per color. Address all matters pertaining to this department to George K. Henderson, Winona Technical Institute, Indianapolis, Indiana.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 24, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

HANDBOOK OF LITHOGRAPHY.—By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. \$2.10, postpaid.

HALF-TONES ON LITHOGRAPHIC STONE.—P. O., Milwaukee, Wisconsin, writes: "I am experimenting with half-tone on lithographic stones and have some difficulty in etching portions of the plate which are too strong in tone; the etching was done with gum and acid of about same strength as used in etching crayonwork. The result was irregular and spotty. Can a half-tone on stone be treated the same as a half-tone on copper, stopping out with asphalt the parts not requiring etching and giving the whole stone an acid bath? If asphalt is not the proper medium for the purpose, kindly advise what I might use instead." *Answer.*—For colorwork, a border of wax should be placed around the stone, and clean water flowed over the image. The portions which are too heavy can be reduced by rubbing with a piece of india-rubber, fastened in a regular crayon-holder. The rubber can be pointed like a pencil for reducing fine details; when finished, the stone requires an even etch all over. For a black plate, the high lights, and such work as requires finer manipulation, must be opened out with a needle point, in a similar manner to the fine hand-tooling which can be seen in our trade journal and magazine illustrations. Asphaltum can not be used in the manner you describe.

LITHOGRAPHIC INKS.—A. J. M., Boston, Massachusetts, writes: "I have had a color dry so hard that the other colors would not take, and again, I have seen a new can of ink used and it rubbed off the paper in three days; and you know I can not risk it to run the job in order to study an ink. I have added zinc and white lead to colors and vermilion to reds to make them opaque for colored papers, but I have to carry too much ink to cover the paper. (1) Is there some way to tell if a colored ink needs a dryer in it

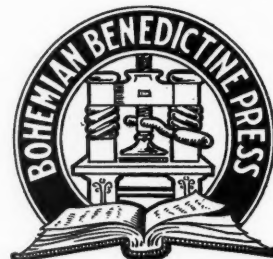
before trying it on the press? (2) How to tell if a color needs some grease so that it will not dry too hard? (3) Why and when is cornstarch used in inks? (4) What is Venetian turpentine used in inks for, and how much? (5) Is there some way to make colors opaque for use on colored cover-papers? (6) Can colors be made transparent without adding varnish or magnesia to them, which makes them pale? (7) What is the best dryer to use in a color when other colors are to print on top of it?" *Answer.*—(1) As all inks are at least one week old before reaching the press-room, an examination of its condition in the can will show whether skin has formed or not. If skin has formed the ink will dry in a reasonable time after printing, and if no skin has formed from the time the ink left the makers' hands, a sufficient quantity of dryer must be added to produce the desired effect. (2) Experience is the only teacher. Inks vary too much to lay down any positive rules; the amount of varnish, dryers and compound which can be added to any color of ink are matters of personal judgment, influenced by the quality of the work on stone, the grade of paper used, the speed of the press and the temperature of the workroom. (3) Cornstarch is used to prevent offsetting when running heavy solids on super or other hard-finished papers. It is also a good shortener for ink which has too much stiff varnish in its composition. (4) To prevent and remedy wearing of work on stone, and in transfer ink use just sufficient to do the work required. (5) By the addition of *dry flake* or *silver white*, most colors can be made opaque to light; but the inkmakers supply special inks for cover-printing purposes. (6) No, opaque colors can not be made transparent without adding a reducing agent, either of varnish or oil, which will also reduce the color strength. (7) This is a matter of personal opinion. A safe dryer to use for the above purpose is copal varnish. Siccative dryer in both paste and powder form is also reliable as a dryer for colorwork.

EFFORTS APPRECIATED.

My first impulse was to answer your inquiry regarding my subscription by simply filling out the postal and dropping it in the mail. My second thought was that I was hardly doing my duty as an admirer of things well done in the printing business, in not assuring you how much I enjoy your publication. The influence you exert in your columns and the example of your typography and presswork is very far reaching indeed, and I can only hope that long life will characterize THE INLAND PRINTER.—F. H. Miller, Hingham, Massachusetts.

HUNGRY FOR IT.

I am a regular reader of your journal and think it the best of all periodicals issued for the benefit of the craft. I look forward to each issue as a hungry man does to his next meal.—C. E. Hughes, Duluth, Minnesota.



Imprint of the Bohemian Benedictine Press, Chicago, Ill.

BY O. E. RYBEE

ON June 20 the Maysville (Ky.) *Bulletin* published a "Home-coming Number" that was appropriate in every line. The local board of trade had raised about \$1,000 by popular subscriptions to be used in "rounding up" all former residents of the city and county, and the *Bulletin* published an edition that was a credit to itself and the city. It was well illustrated with familiar faces and scenes, and filled with descriptive and historical matter, not overlooking a full list of the names of the people who had returned to

"WHO SAYS ADVERTISING DOESN'T PAY?" is the heading of a striking five-column announcement in the Rockford

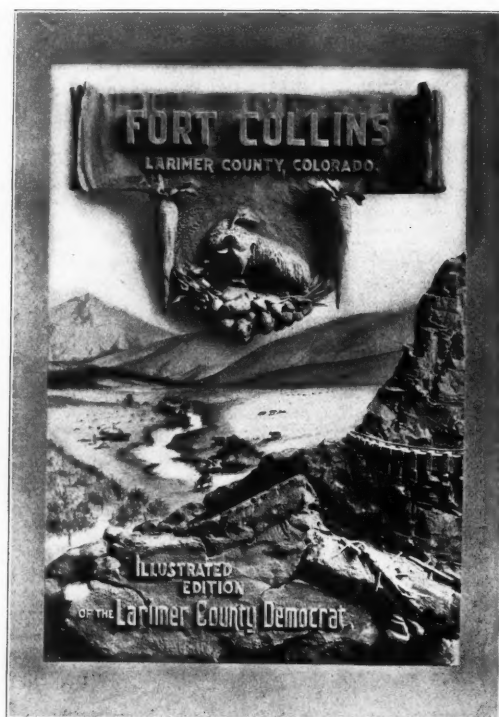
The above list is formidable enough to convince the most skeptical that advertising must pay the big majority of Rockford concerns. Are you with the big majority or with the small minority? What's the use of being a "tail-end-er" when you might just as well be among the leaders?

Put a little advertising finger into your business—tell people who, we are, where you are and what you are, and get 'em coming your way. The Register-Gazette will help you do it.

SPECIAL editions printed on fine book-paper usually prove very profitable enterprises, if properly handled. Beside the "Home-coming Number" of the Maysville

(Ky.) *Bulletin*, and the fine edition of the *Larimer County Democrat* already described, I am in receipt of the "Souvernir Supplement" of the *Anderson News*, published at Lawrenceburg, Kentucky. This edition does not commemorate an anniversary or any other special event, but has evidently been prepared with a great deal of care and thought as to details. From the exceptionally large amount of matter which is apparently paid for, it must have been very profitable. In planning and arranging for an edition of this kind, the publisher should take time enough so that no detail which will add to its profitableness will be overlooked; every individual or firm who can be induced to advertise must be visited. It is better to leave the date of publication open until absolutely certain everything will be ready, as frequently, when the date of publication is fixed in advance, it is necessary to go to press leaving out much profitable advertising because the solicitor did not have time to make all necessary calls, or copy and cuts could not be obtained in time. The last advertisers secured are usually the ones which are all "velvet."

ONE of the finest special editions that ever came to my desk is that of the *Larimer County Democrat*, of Fort Collins, Colorado. There are seventy-six pages, 11 by 14, printed on heavy S. & S. C. book, containing over two hun-



dred nicely printed half-tones. The title-page, from a clay-model design, is reproduced. The edition gives evidence of being an exceedingly profitable one.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Corning (Cal.) *Observer*.—A very neat little paper.

Okeo (Wis.) *Klondike*.—Abbott seems to be "the whole thing" in Okeo, and his little paper is bright and well printed.

Plymouth (Wis.) *Reporter*.—The pages of your supplement should be the same size as those in the main section of your paper. It would be better to abandon the ready-print and put this extra matter on the inside pages of

your regular paper and avoid the expense of a supplement. The general appearance of the paper would be much improved if all printed at home.

Archibald (Pa.) *Citizen*.—Your issue of May 26 shows commendable enterprise. The arrangement was good and the paper generally attractive.

Hancock County Herald, McComb, Ohio.—The make-up is good. It would be better if the large heads in the third and fifth columns were above the fold.

St. Petersburg (Fla.) *Independent*.—An excellent paper in every way. I would suggest larger heads for the first page—the articles deserve them and the appearance of the page would be greatly improved.

AD. COMPOSITION.—Since the result of THE INLAND PRINTER'S ad.-setting contest, No. 19, was announced, quite a number of compositors have sent in ads. set along the

SEMI-ANNUAL CLEARANCE SALE

OF MEN'S BOYS' AND CHILDREN'S SUITS

Beginning Wednesday, June 20, and Continuing Until July 4

An Actual Saving of from \$2 to \$6 on your Summer Suit—Our first semi-annual clearing sale last season was such a wonderful success that we have decided to adopt the same plan this season and close up our reasonable suits, before the season is over. The time for selling suits will be over by July 4, and we expect to clean up every spring and summer suit in our store by that time if price will be, any inducement.

Men's Suits

We have had a quantity made in this store, and we think you will find them very satisfactory. They are made in a style which is both new and old, and we think you will find them very satisfactory. They are made in a style which is both new and old, and we think you will find them very satisfactory.

\$14

All our \$15.00 and \$16.00 suits at \$11.25
All our \$12.00 and \$13.00 suits at \$8.75

Cheaper Grades at Same Reductions



Boys' and Children's Suits

In this department we are badly overstocked. We thought you would like this sale to have our children's suits and our stock is much better than it should be. Shop at these suits, our children's suits, and you will find them very satisfactory.

This Stock Must be Reduced

and now is the time to buy your boy's suit at a bargain. Space will not permit us to quote prices. All month's long great suits here have great suits and children's suits only at

20 to 30 Per Cent Discount

Every Suit Guaranteed to Give Satisfaction

Beymer & Wendershot
ONE PRICE, CASH CLOTHIERS

No. 1.

lines advocated, and the contest has proved more of an education than any other previously conducted. Vance R. Noe, who, by the way, sets many excellent ads. in the *Estherville (Iowa) Enterprise*, sends No. 1 as an example of an ad. set along the lines indicated. The length of the cut was unfortunate, as it made it necessary to crowd the display at the top almost too much. The display lines have all been given their proper relative value, and aside from the crowding mentioned above the ad. is well balanced. Another similar ad. was submitted by Harry T. Ross, of the *Louisville (Ky.) Herald*. Flint & Morgan, publishers of the *Dunn County News*, Menomonie, Wisconsin, send No. 2 as an example of an ad. with business-bringing qualities. The subject matter is good, but the upper portion of the ad., particularly the wording in the panel, is unnecessarily crowded. Several plain but creditable ads. were received from J. B. Miller, foreman of the *El Dorado (Kan.) Advocate*.

ROBERT H. COSGROVE, manager of the Spokane Interstate Fair, has adopted an unusual plan for securing support from the publishers of weekly newspapers in the vicinity, which has been received with great favor. This year, the usual advertising contracts with the newspapers have been made, and in addition \$100 is to be given in special prizes to the papers giving the fair the most artistic and best arranged advertisements. The conditions of the

contest require each paper to publish each week for nine weeks at least two of the news items which will be sent out weekly by the press agent in a news bulletin. As an additional inducement, the fair agrees to give all the publicity possible to the papers winning. The purse is divided into

PEOPLE BUY OF
The Wilson-Weber Lumber Co.
WHY?
Because they know they can find in their yards what they want, and can depend on quality and quantity being
The Best

¶ We wish to call special attention of those who have not favored us with their patronage as well as our old customers to the fact that we are abundantly able to look after their requirements. ¶ We have large stocks in all lines of building material to select from. ¶ Timbers in long lengths and special sizes. ¶ We can saw out to order on short notice. ¶ Just drop in and look over our big stock of Sash and Doors, Screen Windows and Screens. Doors in all sizes and designs. ¶ If you are thinking of getting a Porch Screen we can make them for you quick. ¶ White Cedar Shingles, our own make, clears all in. ¶ Try some on your next building. ¶ A large consignment of Fir Bridge Plank direct from the Pacific coast. A nice assortment of Fancy Cottage Windows and Glass Doors. ¶ Porch trimmings in endless variety. ¶ If you are going to build, let us have a list of what you need and we will make you the lowest possible estimate.

The Wilson-Weber
Lumber Company

No. 2.

six prizes of \$30, \$25, \$20, \$15, \$10 and \$5. The fair is assured of about four times as much publicity this year as ever before, at an additional cost of only \$100. This plan is working so well in Spokane that it will be tried elsewhere, but publishers before agreeing to give the fair the "big end" of the arrangement, should see that the prizes offered are worth while. To give a fair \$1,000 worth of publicity for the mere expenditure of \$100 is hardly an even divide.

THE LITTLE LAWYER MAN.

It was a little lawyer man
Who softly blushed as he began
Her poor, dead husband's will to scan.

He smiled while thinking of his fee,
Then said to her, so tenderly,
"You have a nice, fat legacy."

And when, next day, he lay in bed
With bandages upon his head,
He wondered what on earth he said.

— The Green Bag.

JOURNALISTS NOT WANTED.

The difference between newspaper men and journalists is one of the standing distinctions of the profession, says *Newspaperdom*. Several years ago there appeared in the columns of a newspaper an advertisement which read: "Wanted, a good newspaper man; one who knows the difference between a news item and a damage suit. No journalists need apply."

OF INESTIMABLE VALUE.

We have been readers of your most valuable paper for a number of years, and can truthfully say that the hints and suggestions found therein have been of inestimable value to us.—*The Kennebec Journal, Augusta, Maine.*

A FAMILY INTERESTED IN NEWSPAPER MAKING AND PRINTING.

BENJAMIN B. HERBERT, editor of the *National Printer-Journalist* and founder of the National Editorial Association, and his two sons are engaged in the printing and publishing business at 1319 West Ravenswood Park, Chicago.

Mr. Herbert's work for nearly twenty-five years has been along the lines of promoting better newspaper making and printing and more thorough, conscientious preparation for these callings. He served as president of the Minnesota Editorial Association for three terms, and his annual addresses were filled with this theme. In 1884 he recommended the forming of the National Editorial Association, to be made up of properly chosen delegates, its objects to be: the considering of the calling in its broader opportunities, obligations and influences, and to interchange views and experiences; to build up a professional newspaper literature and a professional spirit and feeling; to establish a college of journalism and typography and encourage journalistic training in existing universities; to coöperate in matters of foreign advertising; to guard against fraud and imposition and to ascertain and fix upon just advertising rates; to consider and establish principles and rules of newspaper ethics and editorial courtesy; to secure just and uniform libel laws throughout the different States that would protect both the publishers and the people; to establish, for the association, a journal of newspaper making and typography for the discussion of topics and the diffusion of knowledge and news items pertaining to the callings and as a medium of communication between the members and the officers, and, in a measure, to coöperate in the matter of employment and to secure and transmit confidential information as to fitness of applicants for services required.

The association was founded at New Orleans in 1885, and Mr. Herbert was elected the first president, and fully stated these several purposes he had in view in organizing the association in his annual address before the convention at Cincinnati in February, 1886.

Subsequently Mr. Herbert prepared and presented a course of reading and study in journalism and typography to cover four years, which was adopted by the association in 1896. The organization has been in existence for twenty-one years and has met in twenty different cities, in all the different sections of the United States, and nearly all the proposed objects have been carried out, in part by the National Editorial and in part by the American Newspaper Publishers' Association, except the establishing of a college of journalism under the fostering care of the association. This is being rendered unnecessary, as instruction in newspaper making and printing has been taken up by schools established for the purpose and by the State Universities of Missouri, Kansas, Nebraska, Pennsylvania, Wisconsin and other States. It is worthy of note that the course of study, outlined to occupy four years, recently announced by the Wisconsin University, covers substantially the same studies mapped out by Mr. Herbert and adopted by the N. E. A. convention of 1896.

Mr. Herbert has been an advocate of practical, industrial education all his life. He delivered an address in its advocacy before the State Teachers' Association of Minnesota in 1866 and he subsequently advocated the same views in his daily and weekly papers at Red Wing, Minnesota, and has continued this agitation in the *National Printer-Journalist*, and in public addresses, for the past eighteen years. He has seen the cause grow until industrial instruc-

tion has become general and until, among the rest, schools of typography are coming to be looked upon as absolutely necessary under existing conditions.

Mr. Herbert entered the newspaper business in 1873, and subsequently established the Red Wing Printing Company, publishing a daily newspaper, the *Red Wing Daily Republican*, founded by him in 1885, and a weekly edition, founded by Governor Hubbard, of Minnesota, in 1886, and conducting a complete job-printing office and bindery. He was aggressive and independent as a newspaper editor, and a believer in the promotion of industries. He organized and was secretary of the first Red Wing mills, and of the Red Wing Building Association, and was one of the organizers and first secretary of the Red Wing Furniture Factory, and the Red Wing Stoneware Company, large and flourishing

W. E. Herbert attended the public schools and the Red Wing Seminary, and took a year's course at Bryant's Commercial College of Chicago. He afterward became a student in the Northwestern Dental College of Chicago, graduating with the degree of doctor of dental surgery and for a few years practiced his profession in Evanston, Illinois. Like most whose fingers have been touched with printer's ink, he returned to the calling. He married the daughter of Rev. William Henschen, Ph.D., editor of the official paper of the Swedish Methodist Episcopal Church of America. They have one daughter, Marion. He has charge of the mechanical department of the business, which he conducts efficiently and well.

Benjamin S. Herbert attended the public schools and the High School of Evanston, took a course in a Chicago



BENJAMIN B. HERBERT.



MRS. B. B. HERBERT.



W. E. HERBERT.



MRS. W. E. HERBERT.



BENJAMIN S. HERBERT.

MARION HERBERT.
(The little granddaughter.)

A FAMILY INTERESTED IN NEWSPAPER MAKING AND PRINTING.

industries that have added much to the wealth of the city that was, for thirty-four years, Mr. Herbert's home. He was a trustee and the first secretary of the State Public School of Minnesota, located at Owatonna, and in 1886 escaped by only one thousand two hundred votes, in a congressional district two hundred and fifty miles in length and including twelve counties, from being severed from his chosen life-work through an election to the United States Congress. In 1888 he established the *National Printer-Journalist* at Indianapolis and at the end of a year removed the publication to Chicago.

He has been a frequent speaker before press and printers' organizations, having delivered addresses before twenty-six State editorial associations, as well as before the National Editorial Association and the United Typothetæ of America. He has also lectured before the classes in journalism at the Nebraska and the Missouri State universities. His two sons, associated with him in business, have chosen largely the education afforded in the printing and publishing office rather than elsewhere.

Commercial College and afterward in the Detroit Correspondence School of Journalism. He is a Royal Arch Mason, a member of the Methodist Episcopal Church and active in Y. M. C. A. and Sunday-school work. He looks after the business and correspondence of the *National Printer-Journalist* and edits the *Ravenswood Citizen*.

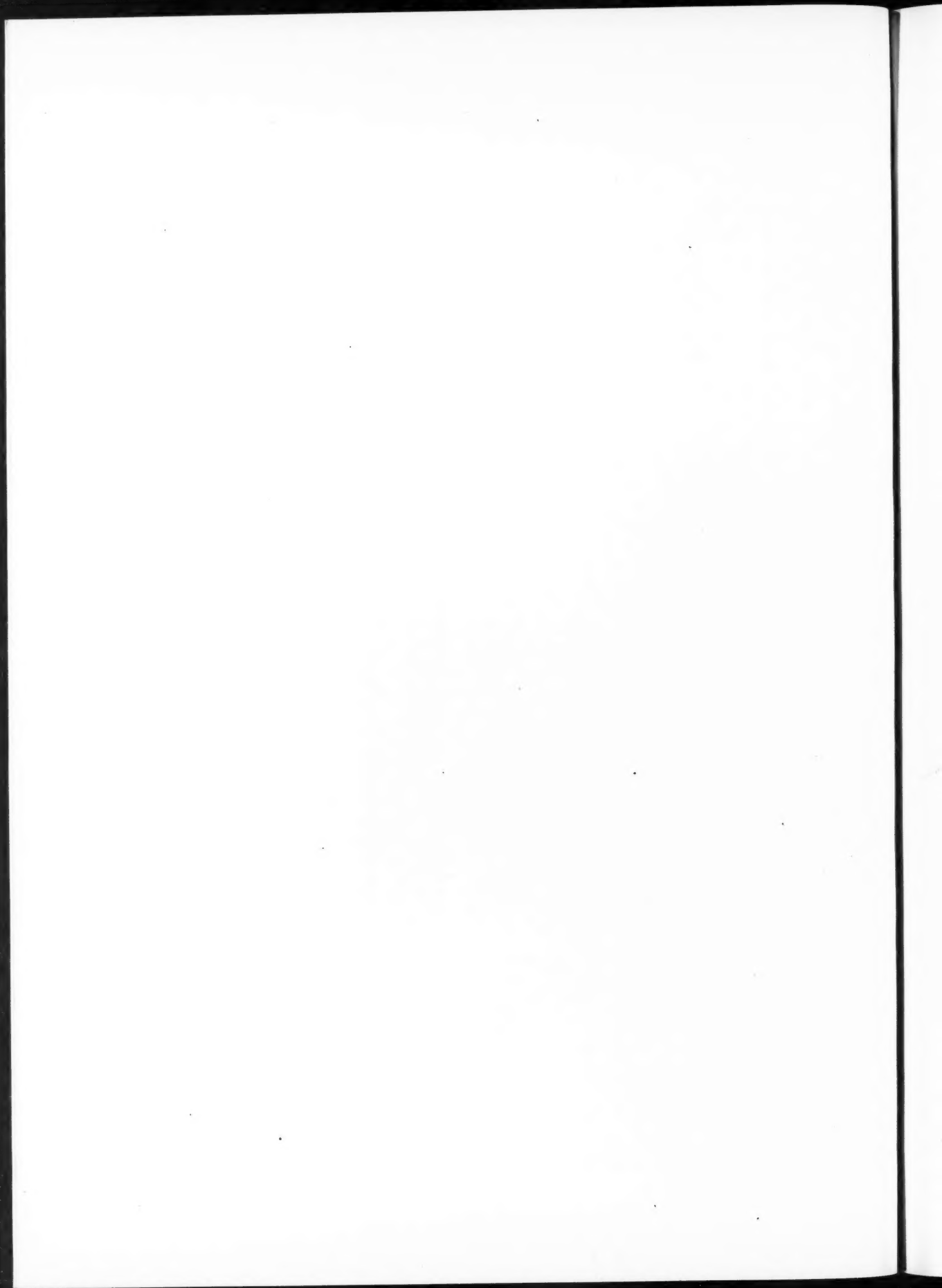
The whole family take an active interest in the business of newspaper making and printing and generally attend the conventions of the National Editorial and Illinois Press Associations.

THE world reserves its big prizes for Initiative. Initiative! It is doing the right thing without being told. But next to doing the thing without being told is to do it when you are told once. Then there are those who never do a thing until they are told twice; such get no honors and small pay. Next, there are those who do the right thing only when necessity kicks them from behind, and these get indifference instead of honors, and a pittance for pay.—*Elbert Hubbard*.



POINSETTIA

FROM NATURE
BY
THREE-COLOR PHOTOGRAPHY
ENGRAVED AND PRINTED BY
THE SMITH-BROOKS COMPANY
DENVER, COLORADO



BOOK REVIEW

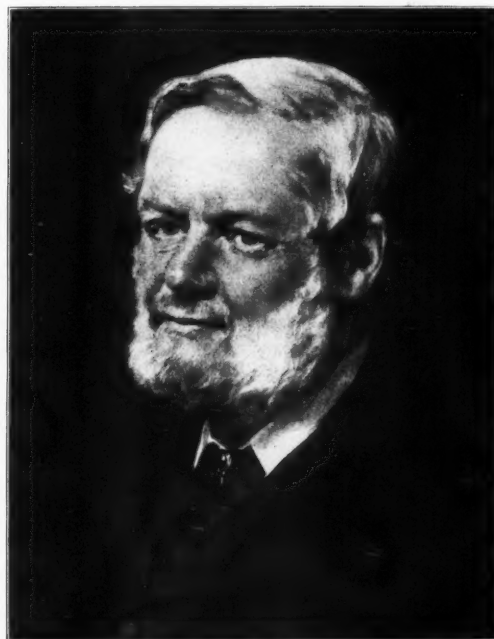
CHARLES WILLIAM BOWERS, of Highland Springs, Virginia, newspaper man, poet, printer and all the rest of it, has burst into verse and print in a curious little volume entitled "Newspaper Waste Basket and Other Poems." It is a forty-eight-page booklet with eight pages of fly-leaves, which do not count, made from pieces of newspaper. The poems are bright and readable, and the binding unique enough to attract attention. It is in the form of a newspaper file, the leaves being retained between a pair of sticks tied at each end, and bears carefully placed thumb-prints of inky fingers. The author says he personally bought the paper, cut it, set the type, printed and bound the volume. He likewise pleads guilty to writing the verse, for which the modest sum of 50 cents is asked.

"A DESK-BOOK OF ERRORS IN ENGLISH." By Frank H. Vizetelly, F. S. A., associate editor of the Funk & Wagnalls Standard Dictionary; author of "The Preparation of Manuscripts for the Printer," etc. All that concerns the culture of language is of infinite importance. The care bestowed upon it is bestowed upon the most perfect instrument of the mind. As Doctor Johnson has said: "Life may be lengthened by care, though death can not ultimately be defeated; tongues like governments have a natural tendency to degeneration; we have long preserved our constitution, let us make some struggles for our language." The English language is the common property of the English-speaking peoples, and it is they who give it its virility and expressiveness, yet their one besetting sin is carelessness in speech. There is a strong tendency to use colloquial inelegancies, slang, vulgarisms, and the vernacular of the street. It is the duty of every well-educated man to protect the language from this contamination; for if it is to flourish, it must have a standard by which that which is good English in the older forms shall serve as standards to the rejection of whatever is illiterate, incorrect, or vicious in the modern. The book has been written for the purpose of pointing out common errors and slovenly speech, in the hope that they will prove acceptable to and that they will be read with interest by all who desire to acquire refined diction, and to check the use of those vulgarisms which unfortunately spread only too rapidly from the street into the home. The book is arranged alphabetically so that its contents are convenient for immediate consultation. Its price is 75 cents. The Inland Printer Company.

A. C. McCLURG & Co., Chicago, have shown appreciation of a popular demand by issuing two striking novels prepared in gift-book style. The first of these, "Nicanor, Teller of Tales," by C. Bryson Taylor, a story of Roman Britain, is illustrated and decorated by Troy and Margaret Wert Kinney. The end-papers, page borders, initial decorations, etc., are printed in a gray-green tint in great variety of strong and appropriate designs, and the text in the clear and attractive old-style antique. The stock is a soft textured imitation hand-made paper. The illustrations are by the three-color process, made more effective by being tipped on. The binding is a rough burnt-orange buckram stamped in white with a three-color panel picture of the hero. A discrepancy in register is noticeable on some of the pages. The second book, "For the Soul of Rafael," by

Marah Ellis Ryan, is copiously illustrated from photographs taken expressly for the purpose by Harold A. Taylor, whose success in this unusual and difficult field is pronounced. The end-papers and page decorations are by Ralph Fletcher Seymour. The scene of the story is California in its earlier days, and the decorations and illustrations are done in the usual warm tones and sepias. The illustrations are tipped on the pages and are set off by a broad warm-tinted border. The binding is a smooth light-brown buckram stamped in red, black and white. Notwithstanding the special character of the mechanical preparation of these books, they are sold at the standard price, \$1.50.

THE Funk & Wagnalls Company announces that it has purchased the well-known periodical, *Public Opinion*, which on and after July 7 will be merged with *The Literary Digest*. *Public Opinion* was founded in 1886 — four years prior to the birth of *The Literary Digest* — and it has enjoyed a wide popularity. The various newspaper directories for the present year give its circulation at from forty-five to eighty thousand. It was originally published in Washington, D. C., but for the last eight or ten years it has been published in New York. *The Literary Digest*, though



THE LATE DR. RICHARD GARNETT, C.B., THE MOST LEARNED ENGLISH BOOKMAN.

a younger publication, has made rapid growth in its circulation, which, before the consolidation, exceeded one hundred and twenty-five thousand.

THE second edition of "Alphabets Old and New," by Lewis F. Day, contains much that is of value to the student of the art of lettering. The book has been revised and enlarged for this edition. The history of lettering is treated in a most entertaining manner and the illustrations, which number more than two hundred and embrace forms of lettering from the fourth century to the present day, are exceptionally interesting. To one who wishes to approach the subject of lettering from the historical side and familiarize himself with the letters of the different periods, this book is of great value. It is published by B. T. Batsford,

London, and imported by Charles Scribner's Sons, New York. The price is \$1.25 net. May be ordered through The Inland Printer Company.

"OUR NEIGHBORHOOD" is the title of an attractive magazine published by the employees of the New York National Exchange Bank, West Broadway and Chambers



street, New York city. The circulation is of course purely local. It is bright editorially and well and attractively printed. The cover-design is shown herewith.

"CHROMO-LITHOGRAPHY," published by William Knapp, Halle a/Salle, Germany. By Friedrich Hesse. The last numbers (8, 9 and 10) of this series have come to hand and they maintain the high order of excellence of the previous issues. No. 8 is a continuation of the previous part 7, special subheadings in which present the various details relating to bronzing, drying racks and cabinets. In this section a novel support for holding sheets in suspended fashion is illustrated; it is an automatic clamp that secures one or more sheets firmly, without any liability of damage, through the accidental rubbing of one sheet against the other. The special requirements of power presses; the care of the ink fountains and ink rollers; the damping rollers; the impression cylinder; the relative disposition of the matter on the stone with respect to its outside dimensions, so as to admit of the unobstructed operation of the grippers; the proper placing of the stones on the press and the special phases of the printing operations conclude this subdivision. The section which follows is given over to a treatise on specialty printing as found in lithography and specifically relating to decalcomanie and transfer printing; also touching in detail the preparation of transfer prints for ceramic or china decoration, as well as the specific preparation of the transfer paper, etc. This number commences a section which relates to the preparation and execution of transparent printing in its various forms. Two inserts are given, one of an original pen-and-ink litho, by Otto Greiner, printed by Albert Berger of Vienna. The other is a very good photo-algraphic reproduction of a pen drawing printed by Joseph Eberle of Vienna. The ninth number continues "transparent" printing methods, and also treats of tinplate printing in all of its various phases. Embossing is also made mention of. The fourth general division com-

mences in this number and treats in a most exhaustive manner of chromo-algraphie (chromo-aluminum lithography). A historical sketch is first presented and thereafter the various technical phases of the subject are dealt with; the theoretical basis of aluminum plate printing; the preparation of the plates by etching and mechanical graining. Various transfer methods are described in detail, as well as the different systems of preparing the drawings, pen-and-ink, crayon, etc. Photo-algraphie is also described and the special preparation of aluminum etched reproductions is referred to and the specific requirements of transfers made clear, methods of retouching and correcting errors are described, and the statement is made that many corrections can be effected on aluminum plates that could not possibly be done on stone. Number nine contains a very good chromo-litho reproduction of St. Paul's Cathedral, London, by E. Nister of Nürnberg. Number ten concludes the series with a full description of the details of presswork in connection with aluminum plate methods, the manner of securing the plates, etc., for use on hand and power presses. The pages of the entire set are numbered consecutively and a very full index completes the series. The last number of the series contains an insert which is quite novel; it is a chromo-lithograph of a map, showing one hundred and twenty-four tints, produced by different combinations of three screen color-plates. This was executed at the Gesellschaft für Graphic Industry of Vienna. Price per part, 75 cents. The Inland Printer Company, Chicago.

ANNUAL CONVENTION OF PHOTOENGRAVERS.

The tenth annual convention of the International Association of Photoengravers was held at Detroit on July 12, 13 and 14. A large number of photoengraving firms was represented, delegates coming from various parts of the United States and Canada. The meetings were held in the rooms of the Detroit Employers' Association, in the Stevens building, the Detroit engravers having arranged that the convention should be held there.

On account of the death of the president, Mr. McKinstry, which occurred last fall, the vice-president, George A. Howell, of Toronto, presided at the meetings. Mr. Howell made an excellent presiding officer, and kept the business of the association moving with such smoothness that the convention was able to adjourn after only two days' sessions. Many matters of interest to the trade in general were considered, and various actions taken which will result beneficially to the association and its membership. The election of officers resulted in the choice of George A. Howell, of Toronto, president; L. F. Eaton, Detroit, vice-president; H. C. C. Stiles, Washington, secretary, and E. A. Le Gros, Chicago, treasurer.

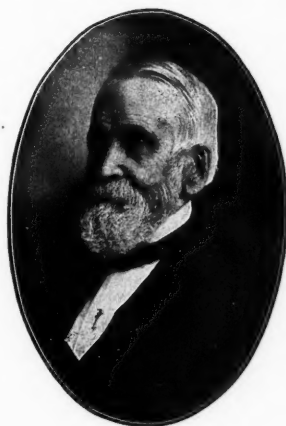
The following resolution in regard to the death of Mr. McKinstry was adopted, and it was ordered that a handsomely engrossed copy be prepared and sent to Mrs. McKinstry:

WHEREAS, It has pleased the Almighty to take from our midst our beloved friend and president, L. H. McKinstry, whose sudden death occurred on November 26, 1905, we, the International Association of Photoengravers, in convention assembled this thirteenth day of July, 1906, desire to express our deep sorrow at the death of Mr. McKinstry, and our heartfelt sympathy for his family in their bereavement and great loss; therefore, be it

Resolved, That in the death of Mr. McKinstry the International Association of Photoengravers have lost not only a member, but a sincere friend and conscientious worker, whose courtesy, kindness and sterling honesty of purpose has so endeared him to all of his associates that his loss is felt by each member of this association as a personal bereavement. And that, for the purpose of testifying to the high appreciation in which he was held by us as an association and as individuals, the secretary is hereby instructed to forward a copy of this resolution to his family and spread the same upon the minutes of the association.



Loring Coes, who enjoyed the distinction of being the oldest man in the country actively engaged in managing a large manufacturing concern, died July 14 at his home in Worcester, Massachusetts, aged ninety-four years and six months. He was the inventor of the hand-screw wrench



LORING COES.

which bears his name. Reared as a farmer's son, he had educational opportunities that were only the most limited, and at the age of fourteen he was apprenticed to a carpenter. With his brother he started in business for himself shortly after reaching his majority, manufacturing parts of woolen machinery — in those days largely made of wood. In 1838 he invented the wrench, and since then he had been engaged in manufacturing wrenches that were shipped all over the world.

It was Coes's boast that up to the time he was first taken sick, about six months ago, he had never spent a dollar for medicine. He was well known to printers everywhere as the head of the firm of Loring Coes & Co., manufacturers of "Micro-ground" paper knives.

AMERICAN TYPEFOUNDRIES.

BY H. H. CLARK.



HE leading article in THE INLAND PRINTER for June, "The Discursions of a Retired Printer," has created much interest and comment. The accurate knowledge of the incidents in the history of American typefounding displayed by the writer makes the fact of several notable omissions in his narrative the subject of conjecture. The writer, however, promises that he may in a future article review the field of American typefounding comprehensively. Without unduly anticipating the intentions of the author, as a matter of interest it is timely to state that among the foundries whose work remains unmentioned by him, the most prominent in achievement is the house of Barnhart Brothers & Spindler, of Chicago, whose history covers nearly forty years of earnest and painstaking development. The founders of this house, originally printers and newspaper publishers, brought into their enterprise a thorough knowledge, from their practical experience, of the printers' needs. One of the greatest sources of loss and dissatisfaction which the printers at that time suffered was the inferior quality of the metal used in casting letter. The Barnharts, while developing reforms along other lines, devised and executed elaborate plans for exhaustive scientific tests of type-metal under a wide range of conditions, having regard to the suitability of each special formula for

the character and uses of the type. The result is that one of the chief recommendations of the Barnhart type is its suitability for the work required of it, there being no less than seven formulas used in the manufacture of letter, such as a formula for type used in stereotyping, reducing the danger of "growing" to a minimum, a formula for script letter, a formula for type of a special hardness, and other modifications. Incidentally it may be pointed out that these admixtures make the type lighter, and as the house has adopted the plan of selling their type by the pound, while preserving a careful scheme of fonting, the printer is thus given relief from an arbitrary valuation.

The foundry is the oldest as it is the largest independent typefoundry in America, the management and ownership being practically the same since 1868. It has ten branch houses, covering all parts of this country, Mexico and South America, with agencies in various parts of the globe. They were one of the first typefoundries in the world to install machines for the engraving of matrices, and a number of years ago imported from France the highest development of perfecting typesetting machines then known, and which in the hands of the Barnharts has been brought to so high a degree of efficiency that they have exported these machines of their own building to a valuation of \$30,000. These machines will cast two spaces and quads and letter-work at the same time. The claims of the foundry to distinction include a wide range of cognate subjects. The lining system and point set adopted by them, having regard to securing a uniformity in all sizes and a just proportionment of the descenders, with the unusual depth of the counter and other details of type construction, are points of merit appreciated by the customers of the foundry. They carry the largest combined stock of type, printing machinery and material in this country, and cast more type than all other Western foundries together. They own the letters patent for copper thin spaces and exclusively control in the West the right of manufacture for the popular Silver Gloss Electric Welded Chases and other more or less valuable aids. In brief, in enterprise and achievement, in the service of the printer, the house of Barnhart Brothers & Spindler has made a record which can not be obliterated from the honorable roll of those who have sustained and brought to its present perfection the art of typefounding in America.

PITY THE EDITOR.

So many editors regret,
When they return my stuff,
It seems too bad to make them sad —
The world is glum enough.
I read their deep regrets again,
And think, remorsefully,
Just what a sorry lot of men
The editors must be.—*New York Times.*

A BRIGHT SPOT.

I have been taking THE INLAND PRINTER through a local news-agent for the last four years, and I will, if spared, be taking it four years hence. The coming of THE INLAND PRINTER is one of the bright spots in the month to which I look forward in this great, lonely Northwest.—*Robert Dorman, Alberta, Canada.*

A LITTLE more patience, a little more charity for all, a little more devotion, a little more love; with less bowing down to the past, and a silent ignoring of pretended authority; a brave looking forward to the future with more faith in our fellows, and the race will be ripe for a great burst of light and life.—*Elbert Hubbard.*

DISCIPLES OF FRANKLIN.

NO. IX.—OLIVER PERRY.



ARCH the 8th—oh; most significant and momentous date in the month of zephyrs!—"Commodore" Oliver Perry, the old-time Chicago newspaper man and proofreader, had a birthday! It was, say the friends who helped him celebrate it, the very acme of birthdays, a birthday replete with gusto and good cheer, as becometh the natal day of a prince of good fellows who proudly points to the sixty-ninth notch on the stick of Time and blandly says, "It's a fine old world, isn't it, boys?"

At the apex of the cachinnation and good cheer, J. S. Zimmerman, the Press Club poet, arose with dignified deliberation, gracefully brushed back the imaginary hair from his mobile (Ala.) brow and read this original poem, entitled the "Ballade of the Commodore":

Ho, all ye ancient typos, far and near
Fill high your goblets with the sparkling wine.
And drink, with honors, to our comrade here,
The genial "Commodore" is sixty-nine.
Three cheers for Oliver: all down the line!
Ay, twenty-three times three; and then one more;
Now drink ye, "bottom up," this toast of mine,
Long may he wave, our ancient "Commodore!"

When Piper Heidseick fails, pour out the beer,
Until the foam shall crown each lordly stein;
Then drink ye, bottle-deep, and give a cheer,
The genial "Commodore" is sixty-nine;
What's more, the veteran is feeling fine,
As in those days, ere he had touched a score;
And may we drink this toast, for many a year,
Long may he wave, our ancient "Commodore!"

Or take four fingers of McBrayer clear,
And pour it down that thirsty throat of thine,
Each friend of Oliver—lend me thine ear,
The genial "Commodore" is sixty-nine.
Tho' scanty locks around his temple twine,
His heart is young, as in the days of yore;
Drink deep the toast, I'm sure none will decline,
Long may he wave, our ancient "Commodore!"

L'ENVOI.

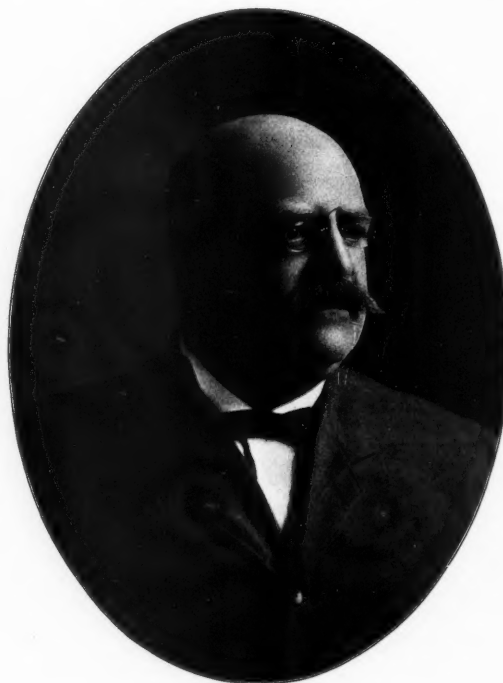
Prints of Chicago, make his light still shine,
The genial "Commodore" is sixty-nine;
May he read proof until he's ninety-four,
Long may he wave, our ancient "Commodore!"

Oliver Perry, at the head of the old-time printers of Chicago, was for fifteen years connected with the Chicago Journal as literary editor, telegraph editor and other types of editor too numerous to mention, omitting only the fighting editorship—for the Commodore, be it known, has never had a sanguinary thought in his life. He is far too jolly and lovable for that. With the poet, we arise to the occasion and toast him! "Here's how!" bottoms up!

JOHN S. BURKE.

John S. Burke was born April 18, 1855, on West Lake street, next to the engine house, between Clinton and Jefferson streets, on the day of the enforcement of the Maine liquor law, which caused a riot. He attended the Scammon school on West Madison street and went to work as errand-boy for D. A. Cashman, on Dearborn, north of Randolph street, October 23, 1868. From there he went to Church, Goodman & Donnelley, then to J. W. Middleton, Dearborn street, south of the Tribune building; then to Horton & Leonard, on Randolph between Dearborn and Clark streets, until after the fire; then to J. J. Spalding, Monroe and Canal streets (James L. Regan as foreman); then Clark & Edwards, on Clark street; from there to Anderson & Lawson, on Fifth avenue, where he had the

honor of printing the first copy of the *Daily News* for Mr. Meggie in the winter of 1875-76; then from there to Cincinnati, Ohio, to A. H. Pugh Company, until January, 1881; back to Chicago to Rand, McNally & Co., and from there to



JOHN S. BURKE.

the Ottawa Printing Company on Franklin street, which he left to embark in business in 1884.

THE NEWSPAPERS OF JAPAN.

In the matter of circulation the newspapers of Japan can not compare with those of London. There are, however, quite a number of daily journals published in Tokio and Osaka which boast of daily issues running well into six figures. The journal with the best circulation in Japan is the *Osaka Mainichi*, which sells to the extent of 220,000 copies a day. The *Asahi*, published in the same town, has nearly as large a circulation.

In Tokio the newspaper most widely read is the *Hochi Shimbun* (the *Bulletin News*), which sells 200,000 copies daily. The *Hochi* is the great opposition journal, the organ of Count Okuma, ex-Premier, and the most influential journal of the elder statesmen. Then there is the *Jiji Shimpō*, the *Nichi Nichi*, the *Kokumin* and the *Asahi*, of Tokio, all with circulations of between fifty thousand and one hundred and eighty thousand. The *Kokumin* is the government organ, and it will be remembered that when peace was signed the angry inhabitants of Tokio, enraged at its attitude and acquiescence with the peace treaty, attacked the offices and nearly caused a serious outbreak.

When I say that the *Hochi* is the opposition organ, it must not be understood that my paper showed any opposition to the government during the war with Russia. In point of fact, from the time when our relations with Russia were broken off, the newspapers of Japan, without any exception, supported the government and the nation.

The *Jiji Shimpō* is owned and edited by the son-in-law of Viscount Hayashi, the Japanese Minister in London,

while the *Nichi Nichi* is now the property of Mr. Kato, formerly Minister to England, and its editor is a Christian, Mr. Yokoi, who is a member of the Japanese Parliament.

The daily newspapers of Japan are much cheaper than are those of London, even in these days of the ascendancy of the half-penny press. Most subscribers pay for their favorite newspaper monthly, and their subscriptions work out in some cases at a fraction of a farthing a day, and in none at more than a half-penny a day. This notwithstanding that advertisement rates in our papers are considerably lower than they are here. For small advertisements the highest rate I have heard of is 1 shilling per line, while for large advertisements I have never heard of more than \$125 a page being paid for one insertion.

On occasions when we receive news of very great importance it is customary to issue special editions, but these are not (as they are here) complete copies of the paper. They are, on the contrary, merely leaflets, containing nothing but the particular item of important news. These are sold on the streets by newsboys at prices varying from 1 to 1½ and 2 cents.

The recent introduction of the serial story into English papers has been a feature of the Japanese press for thirty years past. It will doubtless amuse English people to know that the serial system is, in our press, frequently applied to the publication of leading articles and important political subjects. For instance, we may publish a column of a statesman's speech to-day, mark it "To be continued," give it another column to-morrow, and keep this up until it is finished a week later. Similarly with leading articles the same practice is frequently adopted.

The production of a newspaper, complicated though it is in England, is much more so in Japan. We can not use the Linotype machines for setting up articles. This must be done by hand, and when I tell you that in the Japanese language there are some fifty thousand different characters, of which twenty-eight thousand are in common daily use, you will understand that the compositor has to be a man of no small skill and ability.

The type-room of a Japanese newspaper is a large compartment, with shelves all around the four walls, and in setting copy the compositor has to run round and round the room picking out from the thousands of little receptacles the type he requires. It is at one and the same time both mental and physical exercise of a pretty strenuous description.

As an instance of the manner in which a Japanese newspaper is conducted, I may state that the staff of the *Hochi* consists of sixty-three editors, sub-editors and reporters. The staff is divided into some seven or eight departments, namely, army, navy, political, financial, economical, city, artistic and translating. Work begins much earlier than it does on the London papers. We can not, as you do in England, print news within a few minutes of its arrival in the office. From the time of an item of news being written to its appearance in print we require one or two hours, while you can do it in a few minutes.—*A Japanese Editor, in the London Express.*

EVIDENCE AGAINST IT.

"The *Society Record* printed some very flattering notes about me yesterday," began Miss Vane.

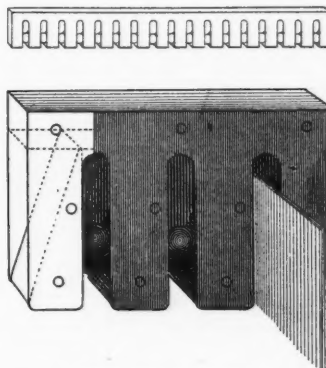
"Yes," replied Miss Chellus, "but wasn't it hateful of the editor to go and spoil it all the way he did?"

"Spoil it? Why, he said I was 'a beautiful belle of the younger set and—'"

"Yes, and then he put your picture right under it."—*The Catholic Standard and Times.*

A NOVEL DRYING RACK.

In the tenth and concluding number of "Die Chromolithographie," by Frederick Hesse, of Vienna, a novel drying rack is illustrated and described. The accompanying engraving shows the device. Two sheets of heavy tin are cut out so as to form a series of teeth $\frac{3}{4}$ inch wide with spaces between of $\frac{3}{8}$ inch; the teeth are $2\frac{1}{4}$ inches long and the entire width of the side sheets is $2\frac{7}{8}$ inches. Along the top a wooden separating strip $\frac{5}{8}$ by $\frac{3}{4}$ inch is fastened between the tin sheets by means of wire nails. Wooden wedges $2\frac{1}{4}$ inches long, $\frac{3}{4}$ inch thick, having a rise of $\frac{3}{4}$ inch, are nailed between pairs of teeth as shown. Before



A NOVEL GERMAN DRYING PAN.

the top strip or the wedges are lastly put into place, glass marbles about $\frac{1}{2}$ inch in diameter are put between consecutive wedges. These marbles serve to automatically hold the sheet or sheets of paper that may be passed upward into the slots by coating with the back of one wedge and the face of another. When the paper is to be released, the balls are easily raised with a pencil.

The smaller diagram shows an entire length of rack, which may be made longer or shorter according to requirements. They can be supported from the wall by using shelf-brackets in an inverted position, and one or two may be placed so as to hold sheets separately, or two arranged to support one sheet.

When desired, they may be placed along the under side of a cupboard top or utilized in numberless ways, whether for drying or any other purposes.

ENJOYS EVERY LINE OF IT.

Never take my name off the subscription list for your paper. It is more to me than any other magazine that I read. I enjoy it from the ads. to the editorials, and am ever on the outlook for it.—*Chester A. Lyle, Freeville, New York.*

HAS A CLEAR CONSCIENCE NOW.

I was formerly a subscriber, and ever since neglecting to send the required amount for renewal my conscience has bothered me. THE INLAND PRINTER is a valuable magazine that no printer or publisher should be without.—*John E. Hersam, New Canaan, Connecticut.*

A JEWEL.

Enclosed please find check for subscription to THE INLAND PRINTER. The sample copy sent me has taught me ten times more than the mite I am sending you. Your publication is a "jewel" to the printer of to-day and the art of typography.—*John Thomason, Atlanta, Georgia.*



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

COMMERCIAL specimens from F. C. Funnell, Plattsburgh, New York, are neat and tasty and form good examples of plain typography.

SPECIMENS from the Thomson Printing Company, Philadelphia, are original and attractive and show an appreciation of the correct use of color.

L. HIRSCHBERG, Seattle, Washington.—The note-head is original and very attractive, and can be classed among the "something different" printing.

J. P. KIRKPATRICK, Lewistown, Montana.—The statement heading is neat and attractive, although the decoration in the center is hardly in keeping with the balance of the job.

J. W. WILLETT, Burlington, Vermont.—Your specimens show much originality in design and are quite attractive. While the card is the best of its kind that has reached this department, the time involved in its composition could well have been put to a better purpose.

AN artistic and attractive specimen of railroad advertising is the booklet entitled "Pe-e-shag-may-gwa-ock," printed by the Wright & Joys Company, Milwaukee, for the Minnesota International Railway. The title is an Indian phrase, the translation of which is "Come into the wilderness," and one is certainly attracted to the wilderness by the beautiful legend and well-



selected illustrations contained in the booklet. The cover, a reproduction of which is shown, is in three colors, and the balance of the booklet in black and brown with tints under the half-tones, the whole work being in keeping with the usual high standard of the productions of the firm whose imprint it bears.

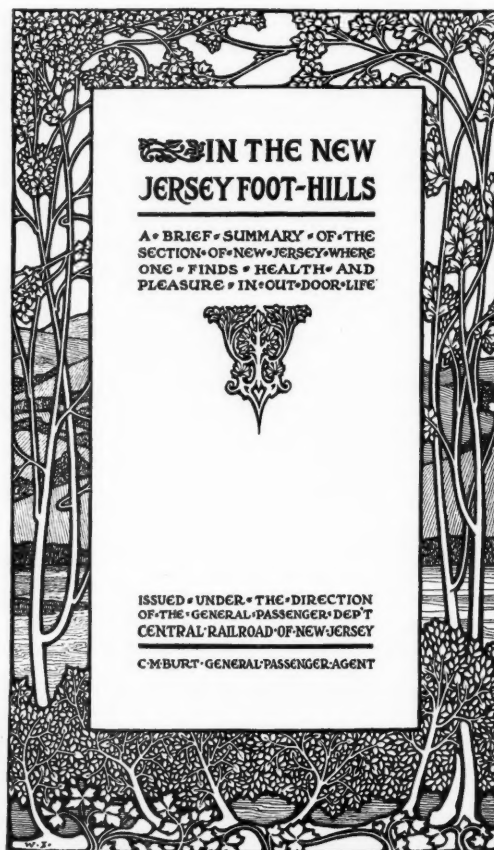
JOURNAL-GAZETTE PRESS, Sidney, Ohio.—A tendency toward the use of too much ornamentation is noticeable in the specimens submitted. The blotter on which the time-cards are given would have been more attractive with a greater contrast in the colors—one of the colors lighter. At best this is a poor color combination, and even though two colors harmonize the most

pleasing results will not be found in their use as full colors, but in the use of a shade of one color with a tint of the other.

THE Great Falls Stamp Works, Great Falls, Montana.—The program submitted is well printed for work of this class, the composition of the advertisements being very creditable.

O. V. BRADLEY, Caldwell, Idaho.—A lead on either side of the rules between the italic lines would have helped your letter-head considerably. But one series of italic should have been used.

TWO booklets—"In the Jersey Foothills" and "Seaside Resorts in New Jersey"—arranged and printed by The University Press, Cambridge, Massachusetts, for the Central Railroad of New Jersey, are worthy of especial notice. Both are profusely illustrated with half-tones from photographs, and the photography, plate-making and printing are of the highest order.



suggesting an art exhibit rather than a railroad booklet. A reproduction of one of the title-pages is shown. The original is in black and red, the rules and ornament in the center being in red.

IRVING S. BATH, Hillsboro, Oregon.—The letter-head is original and tasty and, while the color-scheme is permissible, a brighter color, such as a tint of orange or a tint of blue, would be preferable for the rules.

SPECIMENS of commercial printing from the Empire Printing Company, Spokane, Washington, are artistic and original, while those in colors show a careful regard for the harmony and proportion of the shades and tints used.

J. N. LARKIN & SON, Sacramento, California.—The covers submitted are attractive and the typography is excellent. The tint on the May cover is a trifle strong, however, giving a rather confusing appearance in the lower panel.

R. L. HILL, Columbia, South Carolina.—Your specimens are very creditable, both as to design and the use and distribution of color, the label for the R. L. Bryan Company, on pink stock, being the only exception. The combination there used is not pleasing.

FRANK H. WEST, Detroit, Michigan.—Your blotter is rather weak, owing to the fact that there are too many forces of attraction. The ornamentation and the distribution of color break up the design in a confusing manner and one does not readily grasp the important features.

BOATWRIGHT BROTHERS COMPANY, Danville, Virginia.—Your specimens are exceptionally attractive and well printed, the catalogue for the Southern

Female College being a unique bit of printing. The Eastern College catalogue is also a commendable piece of work. The mail-order specimen book is original and should prove a success.

H. H. STURGES, Charter Oak, Iowa.—The design for the program is unique, but it is doubtful as to whether it is more pleasing than the conventional shape would have been.

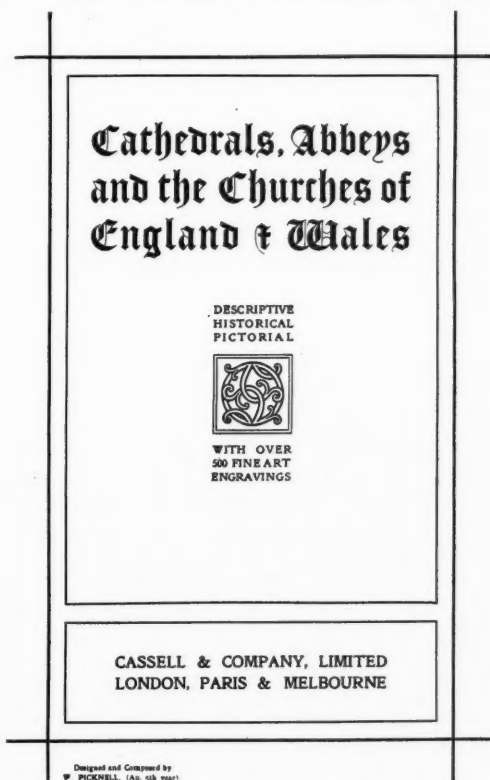
O. W. DINGMAN, Salem, South Dakota.—A size larger type, without letter-spacing, would have been better for the name of the bank on the first page of the folder. Shorter rules on the last page would also have been an improvement. Otherwise the specimen is very creditable.

BEARDSLEY BROTHERS, Canton, Ohio.—The blotter is attractive and good in design, but the letter-head is neither artistic nor legible. A certain amount of legibility may be sacrificed in order to produce an original feature, but in such cases the end must justify the means. This can not be said of the letter-head in question.

JAMES D. BELL, Troy, Alabama.—Many of your specimens present a crowded appearance, owing to the use of type-faces which are too large. In the letter-head for the Georgia Cotton Company all consideration for the harmony of type-faces and the display of the different lines in proportion to their importance seems to have been overlooked.

THE WADE PRINTING COMPANY, Clarksburg, West Virginia.—The initial page of the banquet menu and program would have been better with the ornament in the third line omitted. It not only divides the name in an unpleasant manner, but does not add anything to the appearance of the job. The other specimens submitted are very creditable.

The booklet of specimens of display work and machine printing executed by students in the classes in typography of the Borough Polytechnic Institute, London, England, during the session of 1905-6, has reached this department. It is 9 by 12 inches in size and contains in the neighborhood of one hundred pages devoted to a wide range of job composition and advertisement



work. Many of the specimens are in two or more colors and present a very attractive appearance. A characteristic page is reproduced herewith. The original is in black and red, the outer rule and scrollwork in the small panel being in red.

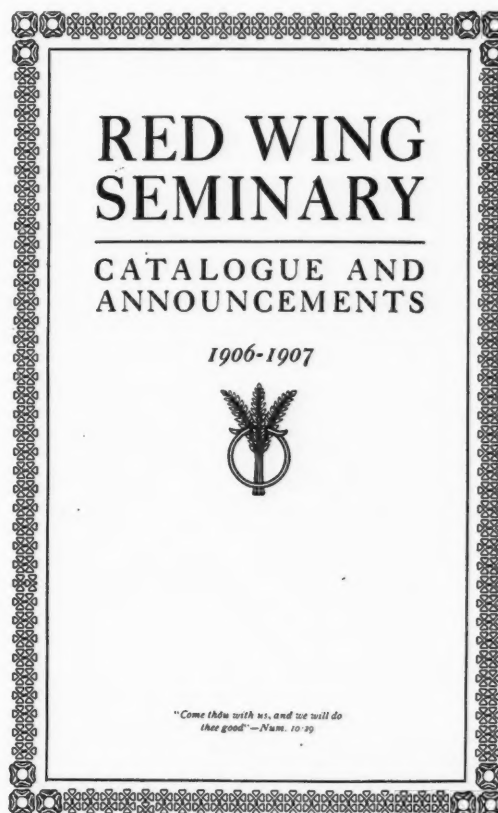
CARE in mechanical details and an appreciation of the correct use of color characterize the productions of The Bishop Press, Kansas City, Missouri. Among the late specimens from this firm is a booklet for the German-American Bank, the text of which is in a blue-gray with the illustrations in double-tone brown. It is well printed and forms an attractive advertisement.

RUSSELL F. BLAKEY, Baldwin, Kansas.—Your specimens are neat and attractive. On the title-page of the Epworth League program the first line should have been spaced a trifle more and the ornament omitted. The

upper group of type-matter on this page is too high, while the lower group is too low. Both groups should have been farther removed from the rules enclosing the page.

THE sixth issue of "Art in Photography," published by the Photo Era Publishing Company, Boston, Massachusetts, is an exceptionally handsome production. The reproductions represent the best photographic workers of the world and embrace many beautiful subjects. There are fourteen of these reproductions, all mounted on cover papers from the Niagara Paper Mills, Lockport, New York.

THE name D. Gustafson, Red Wing, Minnesota, on a package of specimens is evidence that much of interest is to be found therein. Originality in design, discrimination in the use of type-faces and color and care in the



mechanical details make his work of the best to be had. A reproduction is shown of the cover of a catalogue for the Red Wing Seminary. The original is printed in black on light-brown stock.

A. W. DIPPY, Scranton, Pennsylvania.—Considering the class of people which forms the bulk of those to whom the circulars appeal, the color-schemes are good, although from the standpoint of color harmony they are rather strong. The copy of the journal is attractive and well gotten up. The President's testimonial brochure is an artistic bit of printing and the most attractive of the specimens.

A PACKAGE of specimens from W. Holmes, Ltd., Ulverston, England, contains many excellent examples of catalogue and book work. A book of some three hundred and fifty pages issued for the Great Central Railway and entitled "Journeys by Rail and Boat," is especially noticeable as a sample of railroad printing, as is also the "Illustrated Guide to the Holiday Resorts on the Furness Railway."

IN connection with the meeting of the Federation of Women's Clubs the Chicago, Milwaukee & St. Paul issued a handsome booklet descriptive of the Pioneer Limited, its fast train to St. Paul and Minneapolis from Chicago and Milwaukee. The cover is beautifully bronzed and embossed and shows a three-color view along the route of this train. It is from the press of Wright & Joys Co., Milwaukee, Wisconsin.

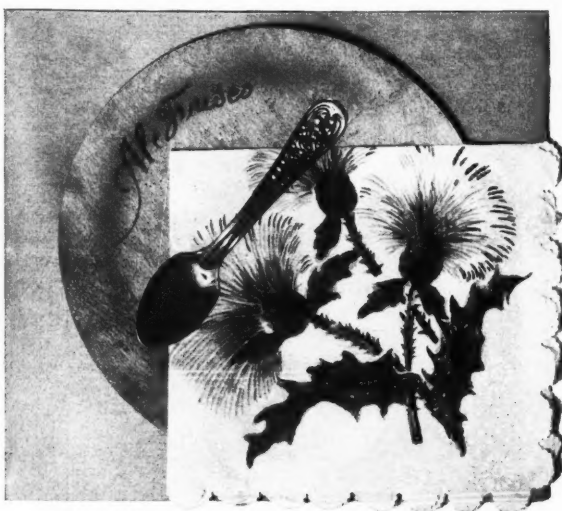
"A GLIMPSE OF UTAH WHERE HEALTH AND WEALTH ABOUND" is the title of an exceedingly attractive booklet just issued by the Passenger Department of the Denver & Rio Grande Railroad. The book was written by Mr. Edward F. Colburn and treats of the early settlement of Utah; the Mormons and Gentiles; the natural wonders of the State; its resources, and of its growing cities and towns. The whole State is clearly and

adequately described and a careful reading of this publication can not fail to be of benefit to any one desiring to keep posted on the resources and progress of our great Western Empire.

From the Robert L. Stillson Company, New York, has come an exceptionally artistic bit of printing. It is in the shape of a portfolio and booklet, the portfolio being intended as a cover for specimens to be sent out from time to time by The Fuchs & Lang Manufacturing Company, for whom the work was printed. The booklet is printed in two colors, with artistic endpapers, and the embossed cover, both in design and execution, is a beautiful piece of work.

H. WOEDBAUER, Peekskill, New York.—The spacing around the initial letter in the insert is faulty. Where an initial letter is outlined by a well-defined line, as in this case, the text should be aligned with the top of the decoration and not with the letter proper. Where an initial forms part of the first word the balance of the word should follow it closely and not be separated from it as are the succeeding lines. The space at the side and bottom of the initial should be equal. A shortening of the inner panel about three picas at the bottom would have been an improvement.

THE outing spirit is strongly suggested by the souvenir of a summer-afternoon visit of the members and families of the Typotheta Dinner Club of Kansas City to the suburban home of Mr. and Mrs. E. C. Bartberger on June 23. The souvenir consists of a booklet of twelve pages and cover, containing



a description of the day's festivities and numerous half-tones illustrating the way in which the day was spent. The cover, a reproduction of which is shown, is a clever conception. The wooden plate, paper napkin and spoon, all of which are tipped on, are full size and present a unique and attractive appearance.

BLOTTERS have been received this month from the following: John T. Palmer Company, Philadelphia; H. M. Downs, Fitchburg, Massachusetts; Stettinger Brothers, New York; Mobile & Ohio Railroad; John W. Little & Co., Pawtucket, Rhode Island; The Johnson Press, Mount Vernon, Ohio; The Joseph Betz Printing Company, East Liverpool, Ohio; A. H. Harris, Walla Walla, Washington; The Copeland-Chatterton Company, Toronto, Canada; The Caxton Company, Cleveland, Ohio; The Samuel F. Kerr Press, Pittsburgh, Pennsylvania; Williams & Wilkins Company, Baltimore, Maryland; Beattie & Hofmann, Portland, Oregon; Globe Engraving & Electrotype Company, Chicago; John W. Little & Co., Pawtucket, Rhode Island; John T. Palmer Company, Philadelphia, Pennsylvania; The J. M. Coe Printing Company, Richmond, Indiana.

THE BURNING OF THE SONNET.

I know a charming maiden, who once wrote a springtime sonnet,
And spent as much as two whole days of time and thought upon it.
She wrote with ink of crimson, and on both sides of the paper,
Then rolled it up and sealed with light-blue waxen taper.
And every day she waited, in exchange for her sweet sonnet,
The coming of the check with which to buy a new spring bonnet.
The man within his sanctum, when he saw the maiden's verses,
Used dreadful language (I've been told), in fact, resembling curses,
And then, with indignation and his angry passion growing,
He flung the springtime sonnet where the embers bright were glowing.
In vain the maiden waited—in her heart an anxious yearning,
For no one ever told her of the crimson sonnet's burning.

—*Newspaperdom.*

CONVENTION OF THE UNITED TYPOTHETAE OF AMERICA.



ELEGATES and visitors to the twentieth annual convention of the United Typothetae of America began to arrive at the Iroquois hotel, Buffalo, New York, on Monday, July 16, from all parts of the country. Various formal and informal functions were provided for their entertainment, including a trip to East Aurora, the home of the famous Roycrofters, where an address by Fra Elbertus on the subject of "Not how cheap, but how good," was highly appreciated. On Wednesday morning the credentials committee made its report, showing one hundred and twenty delegates present, with fifty-seven alternates and sixty-four visitors. Mr. Edward A. Kendrick, the president of the Buffalo Typothetae, was delegated to issue information to the press. Space at this time will not admit publication of the reports of officers. Suffice to say that all the reports met the warm approval of the delegates. On Thursday afternoon Mr. J. W. Van Cleave, of St. Louis, Missouri, president of the National Association of Manufacturers, read an address on the labor problem, the key-note of which was, "Liberty for all, special privileges for none."

From the Buffalo Express of Friday, July 20, we take the following report:

The twentieth annual convention of the United Typothetae of America (employing printers) came to an end yesterday with the reflection of the chief officers and adoption of an emphatic set of resolutions, denying an audience to President James M. Lynch and Vice-President J. W. Hays, of the International Typographical Union, and stating that the places of the strikers have been filled and that there is nothing to confer about.

The chief reflected officers are: George H. Ellis, of Boston, president; William Green, of New York, vice-president; Thomas E. Donnelley, of Chicago, treasurer; John Macintyre, secretary. The executive committee will decide later the place of meeting.

Martin P. Higgins, president of the International Printing Pressmen and Assistants' Union, addressed the convention upon the terms of the next contract between the Typothetae and his organization for the year beginning next spring. The terms of the contract are to be arranged between a committee of the pressmen and a committee of the Typothetae. No demand was made for the eight-hour day, which was the cause of the strike by the compositors.

The letter received by the convention from the Messrs. Lynch and Hays is in full as follows:

George H. Ellis, President, United Typothetae of America, Iroquois Hotel, Buffalo, New York:

DEAR MR. ELLIS,—Under date of July 17 we sent you the following communication, and as we have not received acknowledgment, we assume that the letter miscarried:

"Inclosed herewith please find circular letter 'To the delegates to the convention of the United Typothetae of America.'"

We especially desire to direct your attention officially to the following paragraph in the circular referred to:

"We are ready for further conference, if your convention will instruct a committee to confer with a view to adjusting the differences that now exist. Failing in obtaining this conference, the temper of the members of the Typographical Union will demand a continuance of the present struggle. The speeches of the national officers of the Typothetae have voiced a belief that the eight-hour day would come ultimately. The ultimate seems to have been reached."

Very truly, (Signed) JAS. M. LYNCH,

J. W. HAYS,

Representing the Executive Council, I. T. U.

The convention unanimously and enthusiastically adopted the following preamble and resolution, a copy of which was immediately sent to Messrs. Lynch and Hays:

WHEREAS, The convention of the United Typothetae of America, through its president, George H. Ellis, has received a communication from James M. Lynch and J. W. Hays, representing the executive council of the International Typographical Union, suggesting a conference between committees of the two organizations; and,

WHEREAS, The members of the International Typographical Union have seen fit to leave the employ of the members of the United Typothetae of America, and the members of the United Typothetae of America have filled these positions with other employees; be it

Resolved, By the United Typothetae of America, in convention assembled,

that they have nothing on which to confer with representatives of the International Typographical Union, and Mr. Lynch and Mr. Hays be so informed.
Copy from minutes, July 19, 1906.

GEORGE H. ELLIS,
President.
JOHN MACINTYRE,
Secretary.

The letter accompanying the resolutions was as follows:

James M. Lynch, John W. Hays, City:

GENTLEMEN,—In reply to your communication received in the last hour and read to our convention, I hand you herewith copy of resolutions passed unanimously by the convention.

Very truly yours,
GEORGE H. ELLIS,
President.

D. O. Oviatt, of Rochester, spoke on the convention's invitation, in explanation of associations of employers of labor. A committee of the Typotheta was appointed to consider the advisability of adopting the plan.

Dr. C. S. Dickey, of Indianapolis, president of the Winona Technical Institute, spoke on the work of his institution, where trades are taught. A committee of the Typotheta will consider the advisability of enlarging the printing department.

President Higgins spoke next, being greeted with prolonged applause. His remarks were met with great favor and a rising vote of thanks was tendered to him at his conclusion.

At the 2 o'clock convention, F. B. Hamblin, of Kansas City, Missouri, outlined a plan for carrying insurance risks on printing plants on a mutual basis. The fire committee was instructed to investigate and report, with recommendations.

Referring to the report of the committee on technical schools, the convention adopted resolutions approving the technical school work of the last year, as well as the proposals for the organization of an Eastern school, of a central school at Winona Technical Institute in Indianapolis, and of a Western school, with the executive committee to have full power in the matter.

As to the proposal to increase the rate of postage on second-class matter, the convention resolved that the plan would prove injurious to the publishers of periodicals, etc., and, therefore, a committee from the Typotheta should object to the plan at a hearing to be held in New York before the Government commission on October 1.

Individual members of the Typotheta subscribed for about thirty scholarships for a three-year period at Winona Institute. President Ellis appointed the following trade-school committees: Winona School—A. M. Glossbrenner, Indianapolis, chairman; Edward A. Kendrick, Buffalo; Toby Rubovits, Chicago. Eastern School, to be established at Norwood, Massachusetts—J. S. Cushing, Norwood, chairman; Isaac H. Blanchard, of New York, and John Macintyre, of New York. Western School, to be established at Kansas City—Franklin Hudson, Kansas City, chairman; Joseph B. Havens, Kansas City, and F. B. Crabbs, Kansas City.

The committee to represent the Typotheta at the New York hearing as to postal rates is William Green, Isaac Blanchard and John Eggers, all of New York.

A. F. Edgell, of Philadelphia, chairman, and Thomas Todd, of Boston, and Samuel Rees, of Omaha, constitute the necrology committee.

The executive committee consists of A. R. Barnes, of Chicago; I. H. Blanchard, of New York; J. S. Cushing, of Norwood, Massachusetts; Thomas W. Cadick, of Washington; H. K. Bean, of Grand Rapids, Michigan; F. I. Ellick, of Dallas, Texas; E. Laurence Fell, of Philadelphia; W. O. Foote, of Atlanta, Georgia; William J. Golder, of Pittsburg; Franklin Hudson, of Kansas City; Edward A. Kendrick, of Buffalo; Wilson P. Lee, of New Haven; Frank C. Nunemacher, of Louisville; Samuel P. Rees, of Omaha; C. M. Skinner, of St. Louis; John Stovel, of Winnipeg, and E. M. Watson, of Jersey City.

Just before the communication from the Typographical Union was disposed of, James A. Emery, of New York, secretary of the Citizens' Industrial Association of America, spoke for about an hour on the open-shop question. Long applause punctuated the address.

"The unanimous action of the convention," said a member of it, "in adopting the resolutions, following the receipt of President Lynch's letter, shows conclusively that the members of that organization are satisfied that they have established the open shop in the printing industry in the United States; have successfully resisted the demand for the eight-hour day, and can run their business successfully and profitably without the assistance of the International Typographical Union or its members."

William Green was chosen permanent chairman of the new executive committee, and Mr. Macintyre was continued as secretary. The executive council will consist of the president, vice-president and treasurer, ex-officio, and Messrs. Barnes, Blanchard, Golder, Kendrick, Frank C. Nunemacher, of Louisville, and J. Stearns Cushing, of Norwood.

"We stand pat," said one of the delegates at the conclusion of the convention.

GOD will not look you over for medals, degrees and diplomas, but for SCARS.—*Elbert Hubbard.*



THE first issue of the Providence *Morning Tribune* appeared July 4. The new paper has the full leased wire telegraphic service of the Publishers' Press Association.

VICKSBURG Typographical Union No. 427, Vicksburg, Mississippi, announces that it is bending every energy to secure the 1907 convention of the International Typographical Union.

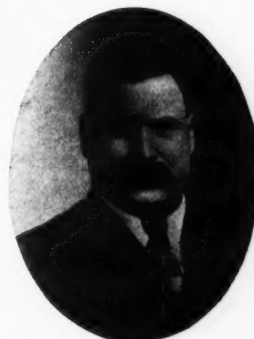
THE Nashville *Banner* announces that the McQuiddy Printing Company, of Nashville, Tennessee, has begun the erection of a five-story brick building on Fifth avenue, north, the investment being \$45,000. A thoroughly up-to-date plant will be installed.

J. A. HOOD, the well-known Asbury Park (N. J.) printer, has this year taken charge of the publicity department of the Asbury Park Carnival Association, which annually holds a carnival in that city, a feature of which is the famous baby parade.

CERTIFICATES of incorporation in the amount of \$1,000,000 have been filed with the Secretary of State of New York by the S. S. McClure Company for the organization of a publishing house as the outcome of the split between the partners of the firm of McClure & Phillips, publishers of *McClure's Magazine*.

BLOMGREN BROTHERS COMPANY, engravers and electrotypers, 76-82 Sherman street, Chicago, have a way of holding their employees in long terms of service. It is the custom of the firm to mark the occasion of an employee's quarter-century of service by a celebration, an incident in which is the presentation to the honored one of a gold watch and chain. The third of these celebrations was held on June 9, 1906, when John Anderson received the congratulations of his fellow employees and of his employers, on the anniversary of his first employment by the firm twenty-five years ago. Mr. Anderson, whose portrait is shown herewith, arrived in this country from Sweden in the spring of 1881. His first employment was with the Blomgrens. He quickly became Americanized, inasmuch as on the Fourth of July, 1881, he was so enthusiastic in celebrating that he accidentally shot a relative in the leg with a toy pistol. But the horror of that incident has become shaded off in the intervening years, and John's unctuous chuckle as he relates the circumstances of the tragedy leads one to the belief that he would like to go out and try it again. John is married. He has five children, all living, and owns houses and real estate in addition to his own home. His new gold watch and chain, valuable in themselves, are vastly more valuable in the story they tell of justice, faithfulness and honesty.

THE H. C. Hansen Type Foundry, of Boston and New York, has engaged Mr. George B. Munsey, who has been



JOHN ANDERSON.

identified with the trade during the past five years and who is well known to the printers in New York. Mr. Munsey will make his headquarters with the New York branch, at 43 Center street.

THE editorial and mechanical departments of the Salt Lake *Tribune* were damaged by fire the night of June 16, the loss being \$60,000. The two upper floors of the building were destroyed, together with the Linotypes and stereotyping machinery. The *Tribune* has a \$200,000 building in course of erection and had planned to move into it about September.

GEN. FELIX AGNUS, of the Baltimore *American*, and Charles H. Grasty, of the Baltimore *News*, have purchased the plant, etc., of the Baltimore *Herald*, the consideration being \$62,000. Two presses, fifteen Linotypes and other mechanical equipment were included in the sale. It is said the *American* will issue an evening edition to occupy the field abandoned by the *Herald*.

It is reported from Oakland, California, that Mr. Hearst has planned to establish a press-room in that city where the San Francisco *Examiner* will be printed to supply the Oakland side of the bay. The matrices are to be made at the main plant in San Francisco, and sent to the Oakland plant, where the stereotype plates will be cast and the papers printed and circulated.

THE Sprague Electric Company announces that it has reopened its office in San Francisco. The former office was destroyed by the earthquake, after which temporary quarters were opened in Oakland. The Sprague Electric Company is now permanently located in the Atlas building on Mission street, San Francisco, California, where all orders from that territory will receive prompt attention.

THE Star Engravers' Supply Company, 81 to 83 Fulton street, New York city, has opened a branch in Philadelphia, where a full stock of "Glossoid" zinc and copper plates, charcoal, dragon's-blood, etching brushes, White powders, Russell powders and other photoengravers' supplies will be kept on hand ready for immediate delivery. This branch will assure customers in Baltimore, Washington and the Southern Atlantic States prompt service.

A NEW daily newspaper has been established at Fairbanks, Alaska, a prosperous mining town on the Yukon river, that was recently destroyed by fire. It is being rapidly rebuilt and the Tanana Publishing Company has begun the issuance of the *Daily Miner* there. A cylinder press, Linotype machine, etching plant and a first-class job-printing equipment were shipped from Seattle. Twelve men were also sent to fill the various positions on the paper. The *Miner* will sell for 25 cents a copy.

At the Advertising Show recently held at Madison Square Garden, New York, a man watched the operation of a Dexter folding machine for a few minutes, then edging up to an attendant, asked: "Be that one uv them thar machines fur doublin' up papers?" "Yes, sir, it is." "Does it print 'em too?" "No, sir, only folds." "Don't it set the types either?" "No, sir." "How much does it cost?" "This machine? About seven hundred dollars." "Gosh all hemlocks, an' it don't do nothin' but double up papers."

THE Spencer & Hall Company, typefounders and dealers in printers' supplies, Baltimore, Maryland, whose establishment was completely destroyed in the great Baltimore fire, has just issued its first type specimen book to the trade. It is a commendable effort, as the company suffered a total loss and was compelled to supply a complete foundry equipment of machines, matrices, etc. The catalogue shows only the best selling and most popular faces. A varied assortment of borders, brass rules, etc., is shown.

The electrotyping branch of its business has been turned over to the Shane-Beever Company.

THE business, property and effects of the Wicks Rotary Typecasting Company, Ltd., London, England, consisting of the factory at Blackfriars Road, London; the engineering works at Willesden; the good will of the business of typecasters, machinery, patents and patent rights, book debts, stock of type, stores, and effects of the company are to be sold to the highest bidder by order of the court in bankruptcy proceedings.

This is the machine which has a product of sixty thousand finished types per hour, and which has been supplying the body type for the London *Times* and other English concerns.

THE Foos Gas Engine Company, Springfield, Ohio, under the great prosperity which the country in general is experiencing, is employing twice as many men in its shops at the present time as it did two years ago. Extensive purchases of machines have been made the last year, a recent order being for \$20,000 worth of machine tools, lathes, planers, boring mills, drill presses, grinders, etc. Notwithstanding that the Foos Company has the largest exclusive gas engine factory in the world, having built strictly high-grade gas engines since 1887, its present equipment is inadequate to meet the increasing demand for its engines.

THE North American Engraving Company, of 225 Fourth avenue, New York city, which extensively advertised its patented background process for half-tones, by means of which stippled effects are produced quickly and cheaply, was granted a permanent injunction against the Knickerbocker Engraving Company in a suit for infringe-



ON THE MOUNTAIN TOP.

Photo by Eckler, Hot Springs, Arkansas.

ment, the Circuit Court for the Southern District of New York upholding the claims of the patent and restraining the defendants. The patent (No. 675,272) was granted May 28, 1901, to T. S. Fox and W. H. Mackey, and the Waterproof Film and Equipment Company is an exclusive licensee under the patent.

BOSTON TYPOTHETAE, of which J. Stearns Cushing is president, T. P. Nichols, vice-president, and G. W. Simonds, secretary and treasurer, elected the following delegates to the twentieth annual convention of the United Typothetæ of America, held at Buffalo, July 17-21, 1906: James Berwick, F. H. Gilson, Charles R. Goddard, W. B. Libby, H. M. Plimpton, Henry P. Porter, Herbert G. Porter, R. E. Sparrell, Thomas Todd, Samuel Usher, with Arthur S. Allen, Louis Barta, H. A. Brown, William Dunlop, Albert W. Finlay, J. Eveleth Griffith, A. N. Murray, Thomas P. Nichols, George W. Simonds, George H. Smith and H. C. Whitcomb as alternates.

THE reorganization of the Rein Litho-Print Company, Houston, Texas, under the name of State Printing Company, is announced with officers and directory as follows: W. W. Willson, president; Frank M. Walker, vice-president and manager; directors, John H. Kirby, Kirby Lumber Company; W. W. Willson, State Printing Company; Max Andrews, Houston Labor Journal; Frank M. Walker, State Printing Company; George C. Timmins, First National Bank; DeWitt C. Dunn, Union Bank and Trust Company; Hugh Hamilton, Houston Ice and Brewing Company; George W. Carroll, Park Bank and Trust Company, Beaumont; F. A. Reichardt, Planters' and Mechanics' National Bank. This company assumes all liabilities of the Rein Litho-Print Company, and will collect all outstanding accounts. Mr. Rein retires from the company, and Mr. Frank M. Walker, late of Galveston, Texas, will have the entire management of the business. The plant has been entirely rehabilitated; new machinery and other modern facilities added. The company will also carry miscellaneous stationery, office furniture and filing devices.

THE extent of the specialties produced by the Dennison Manufacturing Company is almost inconceivable. Many a printer labors futilely to produce something unique for a customer when with the aid of the Dennison Company he could save worry and money and please his patron. One of the most valuable books which any printer or any one at all interested in printing can have, and they can have it for the asking, is "Dennison's Dictionary," a reference book in two parts illustrating in half-tones and colors all the specialties produced by the Dennison Manufacturing Company with full explanatory text. The upper right corners of the pages are arranged on the thumb index style, so that the reader can turn up at once the section he desires. The various sections include: children's favors, etc.; picture framing, card and other parties, crepe and tissue paper and their uses, home and table decorations, stationery and desk supplies, useful articles for home and travel, Christmas holidays and weddings, fine paper boxes, clubs, lodges, colleges and bazars; tags, gummed labels, sealing wax and adhesives; banks, insurance companies, corporations; pin tickets, checks and suspension hooks; store and window decorations. The book in all contains 232 pages, and the *finis* states that Dennison is keeping right on making new things. The Dennison Company has houses at 26 Franklin street, Boston; 1007 Chestnut street, Philadelphia; 15 John street, New York; 128 Franklin street, Chicago; and 413 North Fourth street, St. Louis, Missouri. Write to any of these branches for one of the Dictionaries. N. W. Ayer & Son, Philadelphia, Pennsylvania, are the compilers and printers of the book.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

MODERN EMBOSSING.

The truth of the old adage, "Necessity is the mother of invention," was never better illustrated than in the invention of the Curtis Power Embossing Press. Mr. Samuel Curtis, the inventor of the press, has been engaged in the embossing business for twenty years as foreman of one of the largest embossing departments in the United States. His experience has led him through all of the stages of progress that has been made in producing this class of work, from the antiquated hand press to the perfect power press that is the fruit of his own brain. The so-called automatic inking and wiping presses that have come and gone during past years suggested to Mr. Curtis that a machine could be made that would ink, wipe and make the impression in one operation by power. This thought was born many years ago and the increasing demand for embossed stationery was an incentive to perfect a press that would reduce the cost of production.

Six years ago the first Curtis press was built and put into operation. It was built under difficulties, crude in construction, ungainly in appearance, but the principle upon which it was planned and constructed was proven to be the correct one, and this working model, as it could be appropriately called, was put into practical use and is to-day being operated by a large embossing establishment. The first press was followed by others, each succeeding press showing some improvement over its predecessor; some new feature added, some part simplified, some mistakes corrected.

During this period of development, Mr. Curtis was laboring under the difficulties that most inventors encounter — locating a machine builder with a properly equipped plant to build the press was a stumbling block. Having the presses built in various places, by different and indifferent mechanics, retarded its progress and it was apparent that the only solution of the problem was the organization of a company with complete facilities. The Modern Machine Company was the result; organized with ample capital, equipped with a model machine shop. This company employed expert draftsmen, patternmakers and machinists and the improvement and perfecting of the Curtis press was begun.

The improved Curtis Power Embossing Press is deserving of the motto the company has adopted, "The Press Without a Peer." It stands sixty-four inches high; weighs three thousand three hundred pounds; does not possess one superfluous feature, and is a model of simplicity and utility. The word embossing is used to describe so many processes that it might be well to make clear at this point the nature of the work done by the Curtis press. Steel die embossed stationery should not be confused with that class of work sometimes referred to as embossed work, where the matter to be raised is printed on an ordinary printing-press and raised by means of male and female brass dies.

In the class of work the Curtis press is designed to produce, the matter to be embossed is engraved on a steel die; the surface of the die is inked and the surplus ink is removed from the die by a wiping process, leaving only the engraved matter inked. The counter or male die is usually made of tar board by forcing an impression on the face of the board and cutting away all surplus board around the lettering or other engraved matter. This counter obviates the necessity of a second or male die. After the counter is prepared, the impression is made by placing the sheet to be embossed between the die and counter and bringing pressure to bear. It will readily be seen that this operation forces the engraving into the sheet and simultaneously inks the matter.

To those familiar with embossed work, this description of the process is unnecessary, but is entered into for the benefit of those who might contemplate embarking in the embossing business or adding this branch of the printer's art to their present business. Embossed stationery is not new, but in the day of the hand press its use was retarded by the expense of production. Not only that, but the designs were limited to a size not exceeding 1 by 3 inches, because the hand press could not be made to take a larger die. Under old methods, an energetic boy could produce one thousand five hundred impressions in a ten-hour day. All of this is changed by the Curtis Power Press. A die 3 by 7 inches can be used on the Curtis press with as perfect results as can be obtained with a die 1 by 3 inches used on a hand press. The speed of the Curtis press is only limited by the efficiency of the feeder. One thousand five hundred impressions an hour can be obtained; not for one hour, but in a steady run throughout a ten-hour day. Perfect registration where two-color or burnished bronze work is required has been given special attention in the construction of the Curtis press and this feature of the press is unexcelled.

Briefly described, the Curtis Power Press is an automatic machine that inks the die, wipes off the surplus ink and makes the impression all in one operation. The press can be operated with a two-horse-power motor or line shafting where electricity is not used. The inking and wiping apparatus is easy of access, as are all other parts of the machine. Notwithstanding this, the construction of the press is such that injury to the operator is almost a physical impossibility. Another strong point of the press is its mechanical simplicity. Bright boys of sixteen and eighteen years of age are operating Curtis Power Presses as successfully as older men and this is done in most cases without more than two weeks' instruction, and when the operator is familiar with embossed work, frequently in less time. With the advent of power presses, steel die embossed stationery has been adopted by leading business and professional men in all lines and it is recognized as the stationery of discriminating users. The modern printing establishment catering to the best trade is incomplete without a power embossing press.

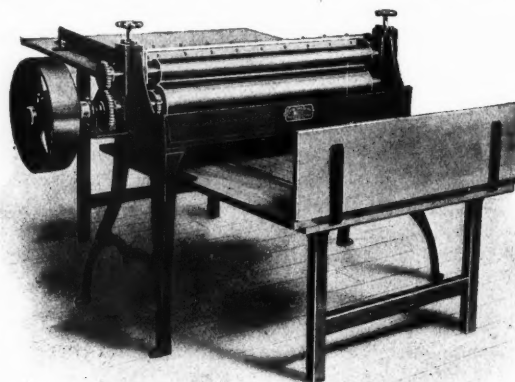
The Modern Machine Company has issued a complete descriptive and illustrated catalogue for the benefit of those interested. The Curtis press is not an expensive machine and is the only power embossing press on the market that is sold at a moderate price. In view of the results that are being obtained by users of the Curtis presses, it does not seem an exaggeration to say that this press is destined to revolutionize the embossing business. With the prohibitive cost of production removed, and the many trade engravers who are prepared to serve houses who sell embossed work without maintaining an engraving department, there is no doubt that embossed stationery will continue to become more popular and will maintain the place it now occupies with other high-class stationery.

The Modern Machine Company is located at 214 Spruce street, St. Louis, Missouri, and manufactures and sells the Curtis press exclusively.

PARAFFINE COATING MACHINE.

Manufacturers of all kinds of fine baked goods, confectioners, makers of baking powder, packers of tea, coffee, and all sorts of goods of which it is desired to retain the flavor and aroma and keep out moisture, have found in paraffine the only known substance for meeting these requirements and protecting their goods equally well as in metal packages. It makes a package which is air-tight, waterproof, odorless and tasteless.

The M. D. Knowlton Company, Rochester, New York, have for fifteen years built machines especially adapted for paraffining sheets of paper, folding boxes, news or strawboard, and these machines may be used for a great variety



PARAFFIN COATING MACHINE.

of other purposes, particularly by printers of waterproof paper signs which are exposed to the weather. They can also be used to coat with solutions of colored sizings or fillers, and may be used to print sheets of board by etching the bottom roll and using printer's ink in the reservoir.

Their machine will coat paper or board of any kind, lined or unlined, from tissue to board three-sixteenths of an inch thick. It is the only machine that will apply the paraffine economically, as by an adjustment of the rolls a thin or thick coat may be applied without daubing the other side of the sheet, a fault of most other machines. This adjustment may be arranged to such a nicety that the machine will in a short time save enough paraffine to pay for itself. Both sides of the stock may be coated at once if desired. This regulation is effected by an adjustable scraper and hand screw regulating the rolls, as shown in the cut.

The reservoir is of ample capacity, and is heated by steam or may be heated by gas or electricity if preferred. The rolls are of sufficient diameter, the journals ample in size, running in phosphor-bronze boxes. The machine is equipped with feeding and receiving tables, and the construction throughout is substantial. A margin of two inches in width may be left uncoated, which is desirable, as many different kinds of work require a margin for gluing. This blank space may be left on one side or end of the sheet to permit pasting or gluing on this margin when the stock is used for shells or boxes.

The M. D. Knowlton Company have sold a very large number of these machines, not only in the United States, but abroad, all of which are giving the best of satisfaction,

and they carry in stock for immediate shipment the thirty-four-inch machine, which will take sheets up to thirty-six inches wide. They build other sizes to order as desired, and will build them for paraffining or coating the stock from the roll, if so wanted.

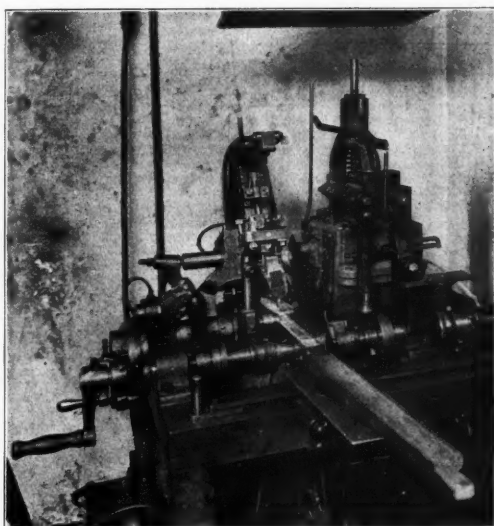
A NEW AUTOMATIC TYPECASTER.

The illustration shows a new machine designed to meet the increasing demand in the printing-office for a type-casting machine.

It automatically casts type of any size from six-point up to and including thirty-six-point. In changing from one size to another, it is only necessary to remove the body-piece or plunger and insert one of the required size. Then the front or right-hand half of the mold is moved into position against the new body-piece. All other parts are the same for all sizes of type cast. All adjustments are easily and quickly made.

The main or cam shaft is seen in front and just above the bed of the machine, making it easy of access for oiling and adjusting the cams. The mold carriage is directly in front of the metal-pot and to the left of the cam shaft, and is seated on top of the forked arm at the front of the machine. This forked arm carries the mold-carriage matrix holder and the bottom half of the mold, and moves them from the casting position in front of metal-pot to the ejecting position over the dresser. The movement of this arm is controlled by the double cam at the extreme front end of the cam shaft. By means of this double cam all lost motion in the movement of the mold is taken up.

The mold is composed of six parts, namely, right half, right jet piece, left half, left jet piece, body-piece and bot-



SENNETT TYPECASTING MACHINE.

tom half. All except the last are secured to the mold carriage shown on top of the forked arm. The left half and left jet piece are made stationary in the mold carriage, but the right half and jet piece are adjustable to accommodate the different sized body-pieces. These body-pieces are firmly attached to a slide extending up from the mold carriage, and answer the double purpose of a stop or liner in the mold for the set size and also as an ejector for pushing the cast type out of the mold into the dresser.

The matrix holder is that part seated between the forks of the mold carriage arm and directly in front of the mold.

It travels with the mold carriage and also has a motion at right angles to that of the mold carriage to enable the matrix to withdraw from the face of type in ejecting.

The dresser is shown to the right and below the mold carriage and in the illustration the type are seen emerging from the bottom of the dresser onto the stick that extends out over the cam shaft to the right. In the dresser the type is grooved on the bottom, the "nick" or "nicks" are cut in the sides and any burr on the top is trimmed off.

In the mold there are no ribs for producing the "nick" in the body of the type, as these are cut in by a set of revolving cutters, in the dresser, after the type is cast and ejected out of the mold. This feature does away with the necessity of having a mold for each size of type and also for each different "nick," one mold doing for all sizes.

The type as delivered by the machine is finished in every respect and ready for the compositor and is, it is claimed, the equal of the best foundry type. It is said that the machine has cast as high as sixty pounds of six-point type, roman face, in eight hours and has maintained an average of forty pounds of the same type per day of eight hours. On eighteen-point the average was one hundred pounds per day.

The Chicago Tribune has one of these machines in operation, casting type for its composing-room. The machine is manufactured by the Sennett Automatic Type Machine Company, S. J. Sennett, president, fourth floor Tribune building, Chicago, Illinois.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

BOOKS—A valuable set for sale cheap; 18 bound volumes INLAND PRINTER, Nos. IV to XXII. G 443.

FOR SALE—Volume I of THE INLAND PRINTER, unbound, in good condition; best offer takes it. G 57.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDERY—Well established, well equipped, in thriving Western city, extensive college, high school, large amount of work, one competitor, large contracts ahead; will sell for \$3,800 or take partner with \$2,000, bookbinder, ruler or printer preferred, to attend canvassing and finances; incumbent practical bookbinder; for particulars address G 404.

COUNTRY NEWSPAPER office in country town; no competition; Washington hand press, Gordon jobber, cutter, plenty job and body type; money-maker; man in charge wants to leave; as I have good paying job-office in Richmond have decided to sell the country newspaper; \$600; bargain. LEWIS C. KING, Richmond, Ind.

FOR SALE—A fully equipped, modern printing plant in city of 25,000; volume of business last year \$45,000; a rare opportunity; terms cash; for stock sheet and details address G 398.

FOR SALE—All or half interest in a one-machine plant doing railroad, commercial and corporation work, in the best town on earth—Denver. Address F. C. BIRDSALL, Box 681.

FOR SALE—Bookbindery with up-to-date machinery; only one other bindery in the city of 50,000. G 413.

FOR SALE—Complete newspaper and job plant in excellent condition, publishing daily 1,600 circulation, weekly 2,500, in growing city of 12,000 population; doing between \$2,500 and \$3,000 of business per month and steadily increasing; in splendid field to improve. For particulars, price and terms write C. A. MCCOY, Lake Charles, La.

FOR SALE—Modern equipped newspaper, book, job and poster plant in large manufacturing town near Chicago; only printing-office in town. G 447.

FOR SALE—Power newspaper and job plant in Southern Nebraska; easy terms; publish two papers; good reasons. GAZETTE, Roseland, Neb.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Printing office clearing \$2,400 a year. Address P. O. Box 144, Bridgeport, Ohio.

FOR SALE—Up-to-date, new 3-press shop; association town, good business. Address HENRY FOLK, 1404 31st ave., S., Seattle, Wash.

FOR SALE OR EXCHANGE FOR FARM LAND—Continued ill health makes it necessary to dispose of one of the finest plants of its size in the Middle West; making lots of money and increasing fast; a field yet only partly developed; employs 15 people; new machinery; elegant location; will sell for part cash and the balance on long time, or would prefer to trade for good farm, balance in cash or time; this will pay you to investigate; don't write unless you mean business. G 437.

JOB OFFICE—A leading office in growing Puget Sound city of 30,000; long established, profitable business; one cylinder, two job presses, and other machinery; electric power; 200 cases type, abundant fixtures; excellent ground-floor location, roomy, attractive shop; price, including \$1,000 paper stock, \$4,500; will sell whole or half interest as mutually agreeable. EDSON & IRISH, Bellingham, Wash.

JOB PRINTING BUSINESS for sale in Minneapolis, Minn.; in excellent reputation among good class of customers; growing steadily; plant new and well selected; inventory, \$3,000. G 408.

PRINTING BUSINESS FOR SALE—An established paying business in West Virginia city of 12,000; equipment practically new, plant and stock will inventory about \$2,500; a bargain to quick buyer, or will sell interest and give entire management to practical man; good reasons for selling. G 419.

PRINTING-OFFICE—Established business; inventory \$3,500, sell for \$3,000, \$1,500 puts purchaser in possession; profits \$2,000 to owner. Address A. S. PERRY, Fairfield, Conn.

ROANOKE, VA., presents an exceptional opportunity for the location of an up-to-date job-printing office of from \$10,000 to \$25,000 capital, doing a general line of railroad and commercial work; population, 30,000; headquarters of Norfolk & Western railway system, general office of Tidewater railway, now building, will be located here; city growing rapidly. Parties contemplating a change in location or establishing a new business would do well to investigate Roanoke, the gateway of the famous Flat Top coal region. For further particulars address T. W. HUDSON, Secretary-Treasurer Roanoke Typographical Union, No. 60, Roanoke, Va.

Publishing.

SEND for my new booklet "How to get into the Specialized Publishing Business." EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

A BEST MANUFACTURED STEREO TYPE PAPER, which is ready for use, for Cold or Hot Process; our Patent Front and Back Matrix Paper requires only two seconds to make ready and to heat or to press in; each matrix will cast a number of excellent plates; we mail 12 Front and 12 Back Matrix sheets for \$1; we also have the largest selection of Stereotype Machinery of latest improvements. F. SCHREINER MFG. CO., Plainfield, N. J.

DEXTER BOOK AND PAMPHLET FOLDER for sale; 32 by 46, with automatic feeder; first-class condition and a bargain. G 322.

ELECTROTYPE FOUNDRY for sale; Hoe's best equipment; automatic molding press and all machines of same grade; electric motors; complete and little used; write for inventory. ELECTROTYPE CO., Norwalk, Ohio.

FOR SALE—Four two-letter Linotype machines; first-class secondhand machines. BROWN-COOPER TYPESETTING CO., 341 Dearborn st., Chicago.

FOR SALE—Harris press, No. 12-N; used one year; Jenney electric motor attached; \$3,225 outfit for \$2,500. THE C. C. BURBANK CO., St. Paul, Minn.

FOR SALE—Hoe pony, 21 by 24, in running order, and used regularly till high-grade press same size was recently put in; need the room; any reasonable cash offer accepted. MESSENGER JOB PRINTING CO., Owensboro, Ky.

FOR SALE—One Bullock perfecting web press, 6, 7 or 8 column, 4 or 8 page, including complete stereotyping outfit, all in perfect condition; can be seen in operation; speed 6,000; am moving—no use for it; will sell at one-fourth its value. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

FOR SALE—Two 37 by 52 Campbell book and job presses; one 28 by 42 Campbell Complete; these machines will be sold at a very low price for spot cash. G 451.

FOR SALE—7-column quarto Hoe drum; \$600. G 71.

FOR SALE—245 lbs. 10-point time-saving mail type, 34 mail list galleys, 2,200 12-point galley, cut 9½ picas, and Rukenbrod mailing machine; nearly new, all set up and tied in packages; enough type for 3,000 2-line addresses; will sell at half original cost; write for detailed schedule. PARLIN & ORENDORFF CO., Canton, Ill.

HARRIS PRESS FOR SALE, in first-class condition; has sheet, card, and envelope feeds; for further particulars write or call at No. 106 6th ave., New York (6th floor).

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer

Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 7; Monotype operator, 1; Linotype operators, 7; machinist-operators, 6; Linotype machinist, 1; foremen, 3; all-round men, 2; bookbinders, 4; make-up, 1; stoneman, 1; photoengravers, 6; artist, 1; pressmen, 7; proofreader, 1; editor, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

All-Around Men.

WANTED—All-around experienced union job-printer; must understand job presses; \$15 to \$18; state age and experience. A. J. LAUX, Lockport, N. Y.

Artists.

ARTISTS: THREE—One expert machine retoucher, one expert color man who understands the painting in of plates and picking out of three-color work, one up-to-date letterer who can originate and design in the general run of commercial work; good wages to good men; comfortable work-rooms; steady employment. NOLAN DAVIS CO., Market and Franklin sts., San Francisco, Cal.

Bindery.

WANTED—Paper ruler. Address S. B. Newman & Co., Knoxville, Tenn.

Composing-room.

FOREMAN OF COMPOSING-ROOM wanted by a large Eastern house doing a general line of catalogue and publication work; must possess an expert knowledge of laying out the work in order to get the very highest results obtainable in a composing-room; only a man of wide experience, who is well acquainted with all improved methods and equipment, with exceptional ability to systematize, and make reports and records of production; one who knows how to make the department a model one and who can at all times measure up to the situation; steady position and an opportunity for advancement to the right party; open shop; state age, experience, reference and salary expected. G 400.

FOREMAN WANTED—Sober union man, all around, and thoroughly reliable and competent; good job. THE HERRIN NEWS, Herrin, Ill.

PRINTER—A stone-hand, who with plenty of good material and help is capable of handling the cylinder work in a large job and publication office in New York city, also to pass on register, margins and make-up; to the right man a steady position at the highest salary will be offered, with possibility of a foremanship; 54-hour office. Address, stating reference, G 411.

WANTED—A first-class A-1 job compositor to work on typefounders' specimens; must be able to get up original designs in composition and furnish copy; don't write unless you can absolutely fill above requirements, as none but a thoroughly competent man can hold the job; liberal salary with chance of increase to the right man. Address Printing Department, P. O. Box 5263, Boston, Mass.

Engravers.

HALF-TONE PHOTOGRAPHER, to go to Boston, Mass.; also line photographer who has done some half-tone work to work up into half-tone photography. G 342.

Manager.

WANTED—An experienced and practical man to manage a job and newspaper plant, with a daily and weekly paper, doing an annual business of over \$25,000; desire the party able to buy an interest in and take full charge of the business. For particulars address G 262.

Operators and Machinists.

WANTED—Linotype operator or Linotype operator-machinist; 8-hour shop; write immediately, stating experience and wages expected. Address Box 513, Boulder, Colo.

Pressroom.

PRESSMAN WANTED capable of taking charge of job department where only the best grade of half-tone, gold, color, and leaf work is handled; address with particulars, WALCUTT BROS., 143 Center st., New York city.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

HELP WANTED.**Pressroom.**

WANTED — First-class cylinder pressman capable of doing half-tone catalogue work; non-union. THORNTON-LEVEY CO., Indianapolis, Ind.

WANTED — Working foreman for job presses; non-union. THORNTON-LEVEY CO., Indianapolis, Ind.

Salesman.

WANTED — A first-class printing-ink salesman for Southern territory; a man of experience preferred. SOUTHERN INK CO., Savannah, Ga.

WANTED — High-class salesmen, experienced in selling type and printers' supplies, for States of Wisconsin, Illinois, Kansas, Nebraska, Minnesota and Dakotas; applications of inexperienced men will not be considered. G 415.

LINOTYPE COMPOSITION.

TO PUBLISHERS — Operator-machinists will install their Linotypes and contract for 75,000 to 150,000 ems composition daily. G 423 New York office INLAND PRINTER.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Pressmen, 8; stereotypers, 1; ad-men, 4; proofreaders, 2; inkmaker, 1; photoengravers, 4; job-printers, 9; stone-man, 1; artist, 1; cartoonist, 1; editors and reporters, 4; bookbinders, 5; superintendents and foremen, 19; all-round men, 3; make-ups, 2; advertising and business managers, 2; ad-writer, 1; solicitor, 1; Linotype operators, 13; machinist-operators, 13; Linotype machinists, 7. THE INLAND PRINTER COMPANY, Chicago.

Advertising.

ADVERTISING MANAGER desires new connection. I have for nearly five years been holding one of the best managerial advertising positions in the United States, and for nearly 20 years have studied and worked on the proposition of effective publicity. I am an originator of successful advertising and selling plans (both general and direct), a writer of advertising, a manager and executive, and have thorough practical knowledge of advertising agency work, salesmanship, publishing, printing, commercial art and photography, and engraving. I want to hear from heads of large concerns only. Salary, reasonable figure for first year, until I have demonstrated. G 433.

Artists.

WANTED: SITUATION — Cartoonist and all-around newspaper illustrator. G 445.

Bindery.

WANTED — By experienced finisher, position by September 1; prefer Colorado, Washington, or Oregon. G 427.

WANTED — Position as foreman in bindery of medium size; West preferred. G 426.

Composing-room.

A-1 NON-OPERATOR AD-MAN wants steady position by September on magazine, news or trade paper; do all layout, handle Linotype matter, competent to take charge ad-room; union. G 412.

WANTED — Situation by first-class job compositor; middle West preferred; union. G 182.

Electrotypers.

A THOROUGHLY EXPERIENCED electrotype foundry manager, who is a practical electrotypist, desires to make a change. G 444.

Engravers.

GOOD HALF-TONE OPERATOR will accept position at once with reliable firm. C. D. STEWART, 224 ave. C, San Antonio, Tex.

Managers.

A GENTLEMAN of fine business acumen, who is a thoroughly practical pressman and high up in management of all other departments connected with the printing business, desires to change connection; position sought: superintendent of plant or foreman of large pressroom; East preferred; commensurate salary expected; gilt-edge references to those interested. G 422.

SITUATION WANTED — Manager or superintendent of printing plant by experienced and successful man, now holding good position; 25 years' experience in all departments; full knowledge of allied trades; gilt-edge references furnished. H, lock box 336, Chicago.

WANTED — Position as foreman or superintendent of pressroom or printing plant; have had 10 years' experience on cylinder and rotary web presses, understand stereotyping and composition thoroughly. G 397.

Newspaper.

TOWNS OR INDIVIDUALS wishing newspaper started write hustling, reliable newspaper man and printer; 12 years' experience all departments; college education; married; doesn't drink, smoke, gamble; references. G 448.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR (printer), swift, clean, able to handle intricate composition (catalogue work, foreign languages), would change present place of employment. G 421.

LINOTYPE OPERATOR — Young man of good steady habits, with some knowledge of machine mechanism, desires position in union office outside of Chicago; speed, 2,500 ems an hour. G 416.

LINOTYPE OPERATOR-MACHINIST, now handling plant of machines, desires change; West preferred; newspaper day work; experienced, first-class, married, steady, reliable, and thoroughly competent; can rebuild, install or overhaul machines; piecework preferred, or will consider taking charge of a plant of machines either time or piece; speed, 7,000 minion; union; position must be permanent; state wages and full particulars in first letter; no \$18 job solicited. G 434.

MACHINIST-OPERATOR — Can take charge of large or small plant; will consider proposition either as operator, machinist, or machinist-operator; no boozier, married; expert workmanship guaranteed; 10 years' experience. G 435.

OPERATOR-MACHINIST — 250 lines brevier an hour. G 440.

WANTED — Linotype operator of fair speed desires change; reliable, sober; union. G 256.

Pressroom.

CYLINDER PRESSMAN — Desiring to make change; 10 years' experience with best classes of work; good on Dexter feeder; married; union, sober, steady and reliable, and can furnish good references if necessary. G 83.

CYLINDER PRESSMAN, first-class on fine half-tone and color work; 18 years' experience, capable of taking charge; Western city preferred. W. A. HILL, 4 S. Ada st., Chicago.

SITUATION WANTED by No. 1 half-tone and color pressman; high grade. G 175.

Miscellaneous.

WANTED — Position as superintendent, estimator, or traveling salesman with a reliable house in an Eastern or Southern city; thorough knowledge of all branches of printing, lithographing and bookbinding; has thorough system of keeping track of work, accurate percentage system of costs; ten years inside and five years traveling experience; at present traveling in the West; will make change September 1. G 428.

WANTED — Steady position by an up-to-date country printer; union, no boozier, age 25, single; has had experience as foreman in country offices; best of references furnished. G 407.

YOUNG MAN, thorough country printer, with university education, desires position as editor and manager of first-class country weekly, or as business manager of daily newspaper; Republican, Middle West preferred; now employed; first-class references. G 418.

WANTED TO PURCHASE.

SMALL DAILY wanted. FRANK H. KNOX (broker), Albany, N. Y.

WANTED — Secondhand power cutter, about 33-inch, in first-class condition. MAGNOLIA PAPER CO., Houston, Tex.

WANTED — Secondhand varnishing machine, 25 by 50 or larger. G 432.

WILL BUY single-letter Linotype machines from publishers or printers who contemplate renewing plants with two-letter and more modern machines. M. A. J., 25 E. 14th st., New York city.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets \$1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required, and no royalties. Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. \$2.50. Typewriter ribbons exactly matching, per dozen \$4.00. Special prices to large users.

M. M. ROTHCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSED BOARD — Easy to use; hardens like iron, 6 by 9 inches: 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.

THE COMFORT BRACE APRON FOR PRINTERS can not be excelled for ease and comfort; no uncomfortable straps pulling at the neck; easy and permanent adjustment at waist and sides; made from best quality duck, black denim and 3A ticking, and sent prepaid for 50 cents. Pat. June '06. HATTON MFG. CO., Lebanon, N. H.

TWENTY-FIVE CENTS BUYS IT — My trade-getting, money-making plan; bonanza for small print-shops; circular free. COOK, 930 W. 36th, Los Angeles, Cal.

OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars. CHAS. L. STILES, Printers' Cuts, Live Stock Cuts, Poultry Cuts, COLUMBUS, OHIO



Taken entirely apart with the fingers in a few seconds.

WHAT task in the pressroom is more disagreeable, and looked upon with more disgust, and is more shirked, than the cleaning of the old-style jobber fountain? And, no doubt, with good reason, too. It almost seems as if the machinists who built it not only did not understand the pressman's requirement, but either conspired to make it a difficult task or totally overlooked the fact that frequently it would be necessary to take it apart. Then when it has become so foul as to utterly refuse to work, it is attacked with screw-driver and monkey-wrench. After the washup comes the difficulty of readjusting, which, with jumping pawl and changing impression, is no trifling matter either. Fortunately, indeed, if the jobber is not kept out of commission for several hours.

NOT SO WITH THE NEW CENTURY. The whole operation of taking apart and cleaning and putting together again (and that without wrench or screw-driver) under no circumstances need exceed five minutes. And, after putting together, there is absolutely no readjusting, as the adjustment has not been disturbed in the cleaning. It is ready for operation the instant the washup is completed. **MORAL:** Make money by equipping your jobbers with the NEW CENTURY.

FOR ALL SIZES CHANDLER & PRICE, CHALLENGE, AND ALL GORDON PRESSES.

Get a descriptive circular from your dealer or from us. **The WAGNER MFG. CO., Scranton, Pa.**

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We carry a stock of 800 machines, all finished like new and fully guaranteed. All voltages, sizes and kinds. Write us to-day.

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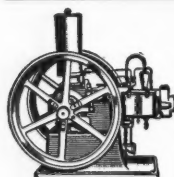
PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copy-right **LODGE CUT CATALOGUE**—Book, "When Papa Rode the Goat." Colored plates, 100 illustrations. Many fearful things. 15c. by mail, to printers only.



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"GOES LIKE SIXTY"
All Sizes. Send for Catalogue.
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YATES BUREAU OF DESIGN
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Send Stamp for Booklet: "Write on your Business Stationery"



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Marine, 1 to 100 H.P. Stationary, 1 to 70 H.P.
Operated by common kerosene oil. Automatic in operation, absolutely reliable and uniform in speed. Especially adapted to operating printing presses and Linotype machines. Does not affect rate of insurance.

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DURANT COUNTERS

Stop the waste in pressroom and bindery.
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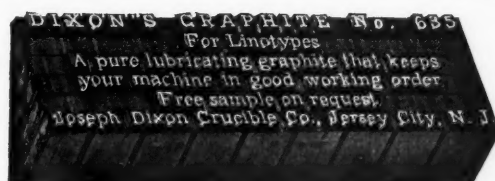
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Our most price folder: it's printed on stiff cardboard, with a hole punched in it to hang up for future reference. You'll take it down from the peg often enough to consult for price and also on carbon papers for pen, pencil and typewriter. Don't fight the manifold duplicating work. It's profitable, and no trouble, providing you have suitable carbon paper. The folder makes the carbon situation clear, tells how to purchase economically. We also include a liberal line of samples.

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PATENTED IN THE UNITED STATES AND CANADA

Will pad or tablet 1,000 sheets loose paper into 6, 8 or 10 pads, or tablets, as you elect, IN ONE MINUTE, ready to deliver to customer. You need no glue, backs, cheesecloth, padding outfit; all this we supply IN EACH BINDER.

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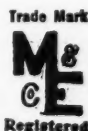
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We make a specialty of the manufacture of METALS FOR PRINTERS—Monotype, Linotype, Stereotype, Electrotypes, Autoplate, Compositypes.

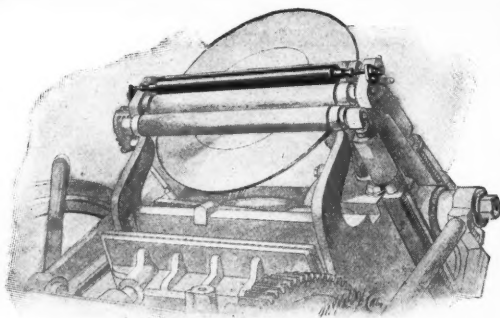
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LIQUID DRYERS, VARNISHES and PLATE OILS

For Every Kind and System of Printing

*The World Standard Three and Four Color
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Persistent *Pushing* Produces *Profit.*

PUSH us for a sample book
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PUSH every possible
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PUSH the *order* through
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PROFITS will then *push*
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Complete Equipments for the Plate-maker. Screens, Cameras, Color Filters, Spectroscopes. Rotary Copy Boards and Retouching Stands.

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For several weeks we have placed before you in these pages a comparative statement showing that type from the Automatic Typecaster costs about

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We are now in a position to send you on application specimens of Typecaster Type from 6 to 36 point, inclusive. Mention the face you prefer. Remember the Automatic Typecaster Pays for Itself in About a Year.

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"Doubles the output of my press."
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 The new model printing plant the U. S. Government has just established at San Juan, Porto Rico.

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A large number of **Brown & Carver** and **Oswego** cutting machines are used at the Bureau of Engraving and Printing, Washington, D. C., for cutting the paper money of the United States.

In addition, we have supplied **Brown & Carver** and **Oswego** cutting machines for the following:

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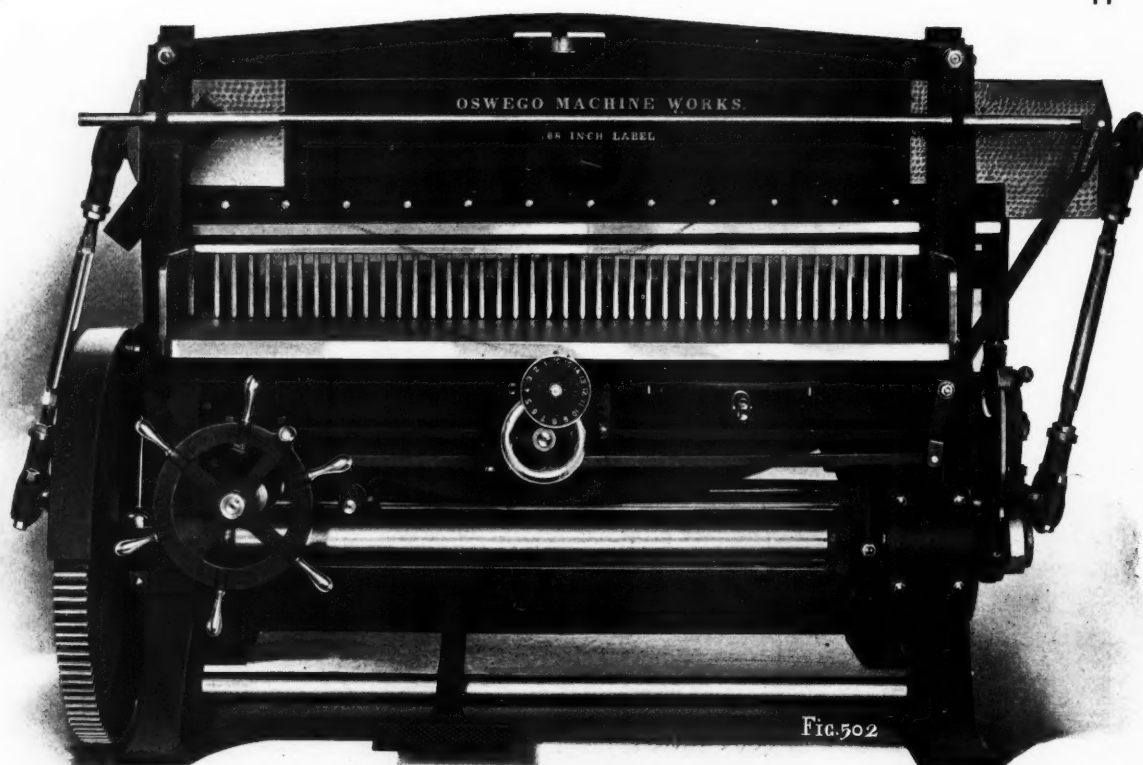
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U. S. Coast and Geodetic Survey.

U. S. Geological Survey.

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Sizes: 57, 63, 68, 74 and 84 inches.

Sixty Sizes and Styles, everything from a 200-pound, 16-inch Bench cutter to a 9-ton Automatic Clamp cutting machine cutting 84 inches wide are all generally kept in stock for instant shipment. We have the only factory producing cutting machines exclusively, and the only one making a complete line of cutting machines.

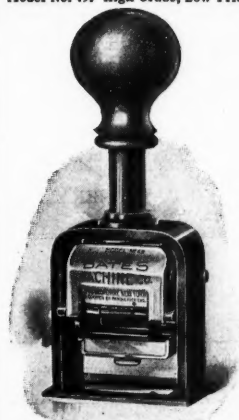
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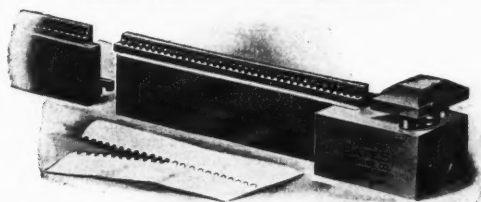


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The Size—1 1-2 x 15-16 in.

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Works: Brooklyn, N. Y., U. S. A.
The Largest Plant in the World Devoted to the Manufacture of High-Grade Numbering and Dating Machines.

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**National
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Send for a sample copy . . . 20 cents.

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The National Wire Stitcher

BUILT to LAST

All thicknesses of work from one sheet to full capacity of machine stitched without change of parts.

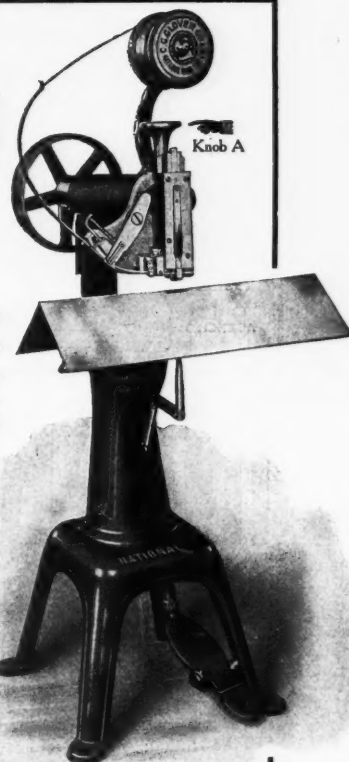
Turning knob A, automatically adjusts machine to any thickness of work and proper length of staple.

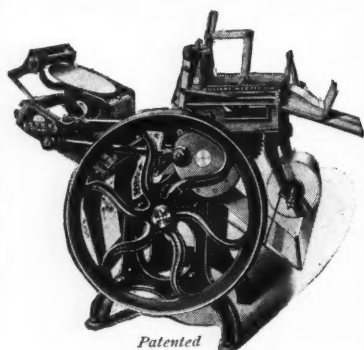
1 sheet to 1 inch.

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In our plant we have about thirty presses, automatic and other kinds, but there are certain jobs that we are sure can be worked on the Web more economically than any machine in our plant.

Very truly yours,

SKINNER & KENNEDY STATIONERY CO.
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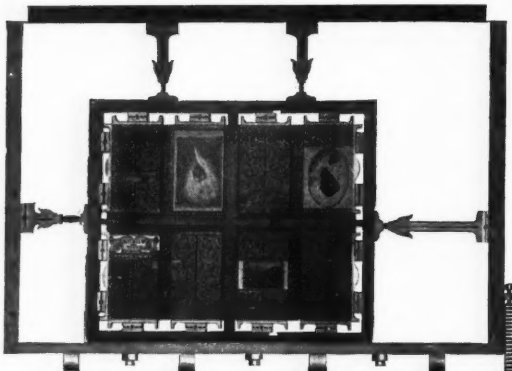
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G. G. WILLIAMS, President and Manager
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EXPANSION LOCKS, MORTON LOCK-UPS
IN CONNECTION WITH
WICKERSHAM QUOINS 2,000,000
IN USE



Cut shows **Expansion Locks**, against iron, as chase-lock on bed of press. Secure; no blocks; no lost time. 4 sizes, expand $4\frac{1}{4}$ to $3\frac{3}{4}$ ins. Also **Morton Lock-ups**, against type-metal and iron, as side and foot locks in book form. 41 lengths; all book and job measures; all sidesticks.

Send for latest booklet of Modern Locking Devices, in great variety, including latest **Wickersham Quoins**, for all composing-room and pressroom uses; also Good Opinions and prices.

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WHAT IT IS. Ink Regulator is a colorless oil that readily dissolves all fine lumps in any ink, thus making even a poor grade of ink do work that a better grade will not do without it. When we say any ink, we mean all colors and shades. Jobs on coated, S. & S. C. or any hard paper can be backed and handled without off-set in from ten minutes to one hour without spreading to dry. **GIVES STRONGER COLOR.** Inks mixed with Ink Regulator have a stronger color after drying. Ink Regulator has a double value—it both reduces and dries almost immediately, at same time press can stand over night and start without wash-up, especially with black ink.

OLD INKS CAN BE SAVED. All inks that may be considered too old or dry and otherwise would be thrown away, can be mixed with INK REGULATOR and used on the same job with new inks without seeing any difference.

INKS WILL NOT CURDLE OR CLOUD when mixed with INK REGULATOR, even if extremely thin. **SAVES PAPER.** Many a job has been rejected because of off-set or it took too long a time to deliver, because the ink wouldn't dry. No slip sheeting needed.

RY WORKING INK REAL THIN with INK REGULATOR two rollers will give as good distribution as four will ordinarily do. **IN GOLD WEATHER** presses can be started immediately by having ink mixed fairly thin. **PRINTING WITHOUT PEELING** can be done with temperature as low as freezing point.

MISTAKES NOT POSSIBLE. INK REGULATOR working with the highest results in all grades and colors of printers' ink, the possibility of the pressman using the wrong reducer, as one that works in one grade of ink only and not in another, is removed.

QUANTITY TO USE. Reduce all job or book inks to consistency or thinness of ordinary news ink to get best results. For news or web press ink, 5 gals. to 500 lb. barrel. A little more or less will never hurt the ink.

PUBLICATIONS ON TIME. Many a publisher has changed pressrooms because the paper could not be run and backed up on hard paper, then run through the folding machine the same day, so as to get in mails, and still have all half-tones come up clean and clear. INK REGULATOR will do the work. A trial will convince you.

WEB PRESSES. When used on Web presses 50 per cent more color can be carried without off-set or fill-up. A harder paper can be used also without smear or off-set. **ADVERTISERS RETAINED.** Advertisers often discontinue their advertisements when the fine lines cannot be seen because of the ink not working right. Every ad comes out clear even on cheapest No. 2 news paper, and entire issue run without wash-up.

YOU SAVE INK, TIME, PATIENCE and hold trade, and get the reputation of doing the cleanest and best work in the shortest time. Remit by draft, P. O. or exp. order. **PRICES:** 1 Pint, 50c. (Prepaid by express, 65c.) 1 Quart, \$1.00. (Prepaid by express, \$1.25.) 1 Gallon \$3.00. 5 to 40 Gallons, \$2.25 per gal. 50 Gal. Bbls, \$2.00 per gal. Order now. Address Dept. 1 C. E. DONNELL CO., 18 S. 2ND ST. ST. LOUIS.

For sale by dealers in printers' supplies. If your supply house does not carry it in stock, will send direct for above prices. Ink Regulator is used on this publication.

A "BIG STICK" FOR PRINTERS

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Harroult & Co.
INC.

Steel and Copper Plate Engravers for the Trade Only.

LOUISVILLE, KENTUCKY.

WILSON BLOCKS Save Time.

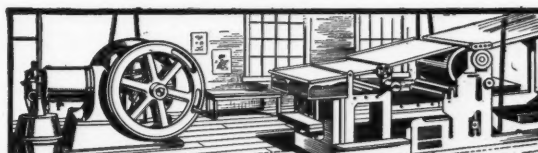
WILSON BLOCKS Save Money.

WILSON BLOCKS Pay Dividends.

WILSON BLOCKS Are just the thing for Catalogue and Book Printers.

Send to-day for complete, illustrated catalogue of
WILSON BLOCKS

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OLDS ENGINES

There is no gas engine as simple as an Olds—compare it with others and this statement is proved. The repairs cost **practically nothing**. It is the most economical engine for running presses or electric light plants. The reason why is interestingly told in our catalogue, mailed on request. Tell us your requirements and **we will help you** figure out what you need.

OLDS GAS POWER COMPANY

951 Chestnut St., Lansing, Mich.

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BRIGHT
GOLD**

(SEE INSERT, APRIL, 1905)

RIESSNER'S IMPERIAL GOLD INK

Not made for anything but Plated and Coated Stock.

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . .	\$3.00 per lb.
Pale Gold, . . .	3.00 "
Copper, . . .	3.00 "
Aluminum, . . .	4.00 "

Put up in
½ and 1 pound
tin cans.



T. RIESSNER
57 Gold Street, NEW YORK

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PAPER DEALERS

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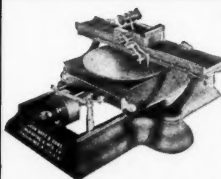
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Headquarters for
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High-grade Electrical Repairing
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The latest improved and most up-to-date. Pantograph Engraving Machines, especially adapted and designed for engraving cycloid ruling, tints for checks and bonds, lettering, etc. Steel and Copper Plate Ruling Machines for making all styles of ruling; straight, waved, circular and radiated. Guaranteed to do accurate work. Highly endorsed by all leading bank-note engravers.

ENGRAVING MACHINERY FOR TEXTILE FABRIC PRINTERS

Patentees of Pantograph Engraving Machines, used by all the print-works throughout the United States and Canada. This machine has been remodeled and includes all the latest improvements to facilitate and simplify the engraving of copper rolls.

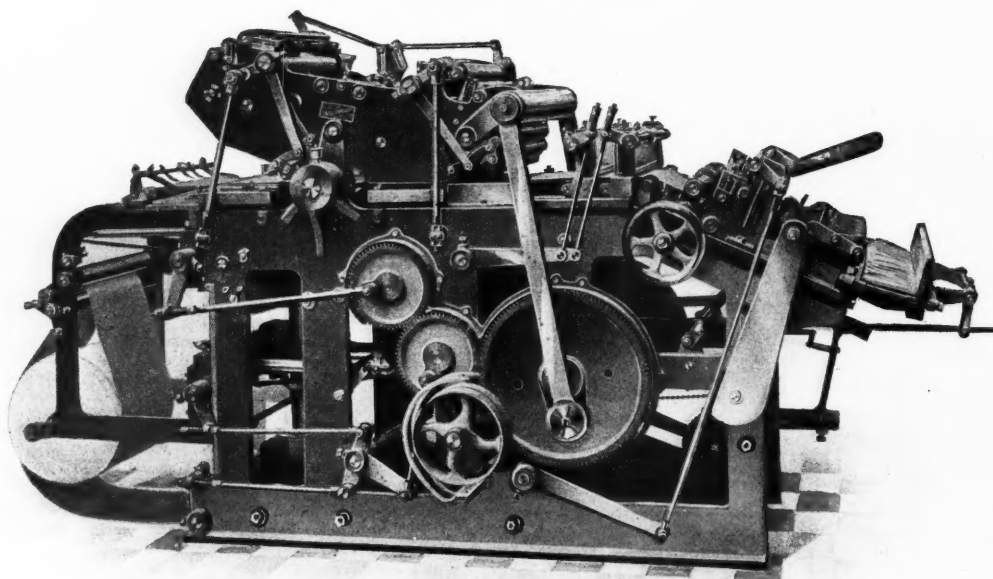
STEEL CYLINDERS FOR EMBOSSING PURPOSES

Illustrated and descriptive circulars sent on application. Please mention this paper.

John Hope & Sons Engraving and Manufacturing Company, Providence, R. I.

The WAITE Counter Check Book Machine

(Patent pending)



¶ The Waite Counter Check Book Machine has been adopted by the largest printers of Counter Check Books in Great Britain as it is acknowledged to be the most perfect machine ever designed for Counter Check Book work.

¶ **CAPACITY OF MACHINE**—The machine prints from the roll, from *flat forms*, and delivers 10,000 to 12,000 sheets per hour—*fully printed, paged on both sides, perforated and folded*. The machine pages from 1 to 50 or from 1 to 100. The completed pages are delivered counted and *collated*.

¶ *The purchaser of a Waite Counter Check Book Machine will be able to control the trade in his section and make a large profit; and beyond this, being able to supply Counter Check Books will secure him the entree into every business house.*

¶ The Waite Counter Check Book Machine turns out the highest grade of printing, and prints invoices of various sizes, according to the width of roll-paper used.

¶ The Waite Counter Check Book Machine prints from flat forms, so there is no need of curved electros or stereotypes; ordinary type-forms can be used.

¶ The Waite Counter Check Book Machine can be seen working at our warerooms.

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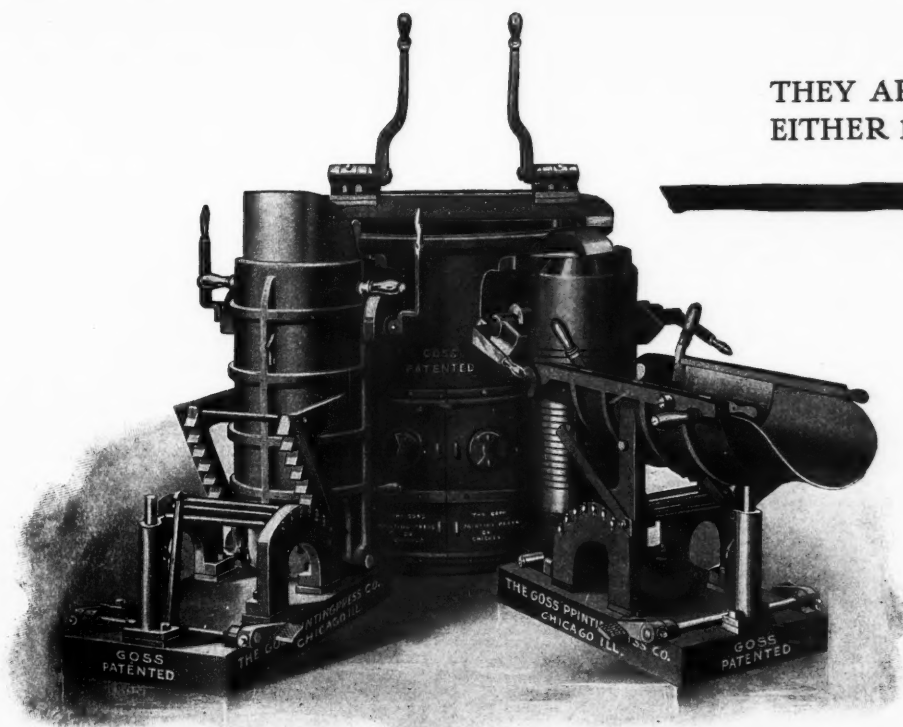
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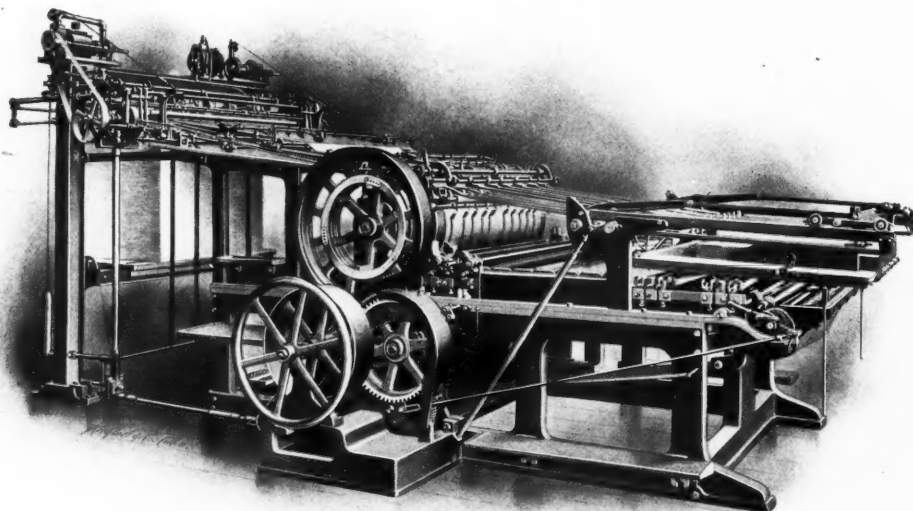
The metal is pumped from near the bottom, insuring pure, clean metal, thoroughly liquefied, and of a character to make a close, sharp and well defined plate, which will make a perfect half-tone.

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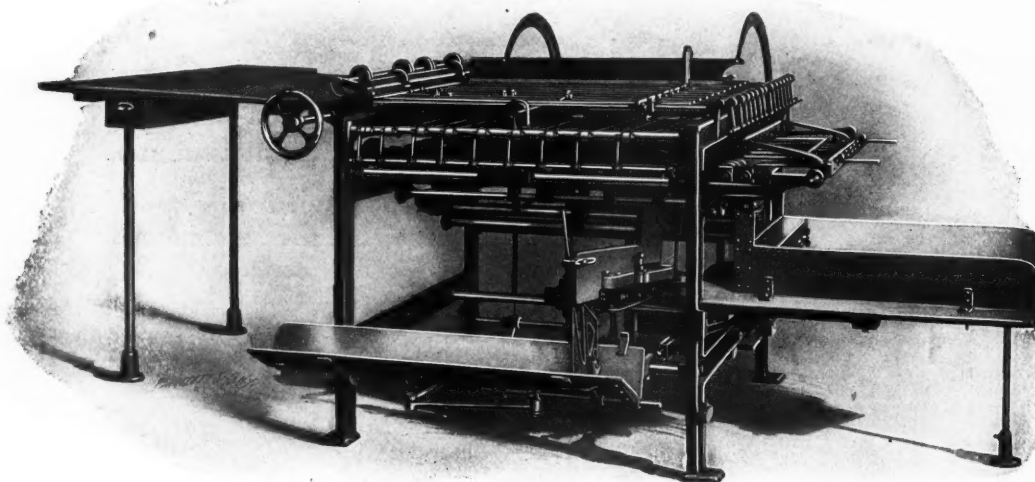


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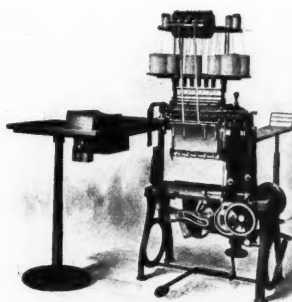
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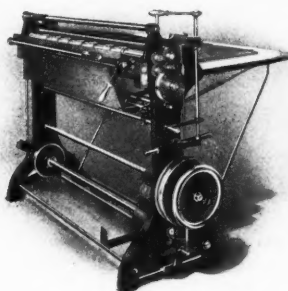
No. 3 Sewing Machine



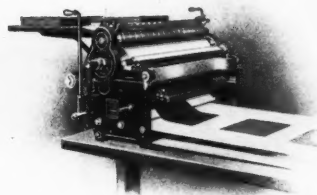
No. 4 Sewing Machine



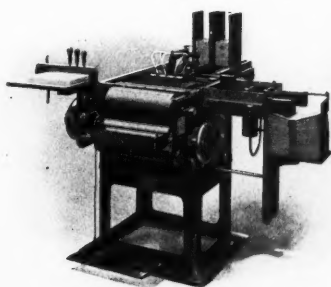
No. 7 Sewing Machine



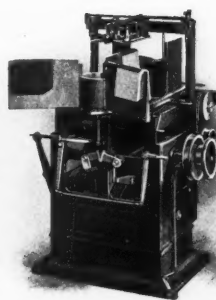
Cloth-cutting Machine



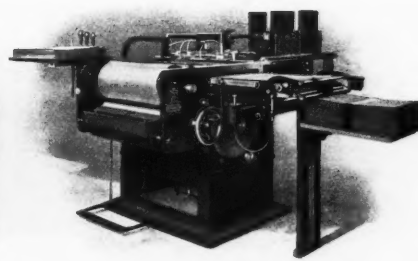
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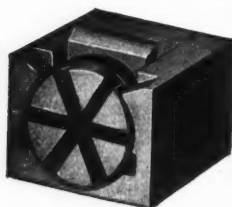
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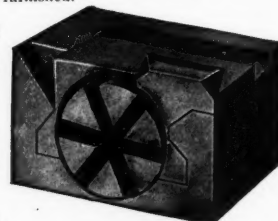


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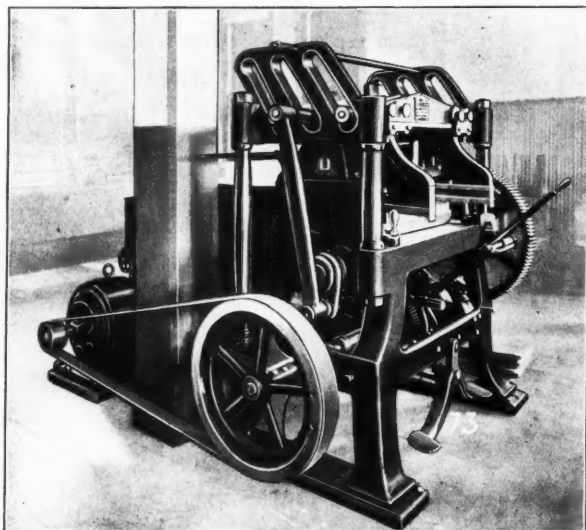
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		15.12	15.48	15.84	16.20	17.94	18.33	18.72	19.10		
		16.63	17.02	17.42	17.82	19.73	20.16	20.59	21.01		
		17.99	18.21	18.64	19.04	20.62	21.07	21.52	21.97		
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		19.06	18.48	18.90	19.32	20.70	21.15	21.60	22.07		
		20.30	20.32	20.79	21.24	22.77	23.26	23.76	24.25		
		21.24	21.74	22.16	22.68	24.16	24.32	24.84	25.37		
		22.16	22.68	23.18	23.63	24.84	25.37	25.92	26.47		
		23.08	23.63	24.16	24.68	25.87	26.42	27.00	27.57		
		24.08	24.60	25.10	25.60	26.80	27.30	27.80	28.30		
		25.08	25.58	26.08	26.58	27.60	28.10	28.60	29.10		
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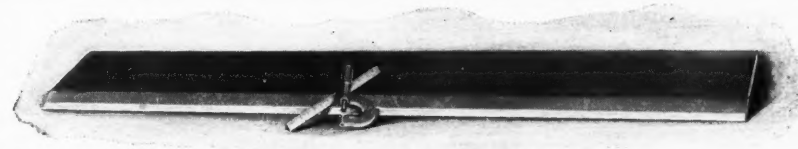
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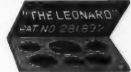
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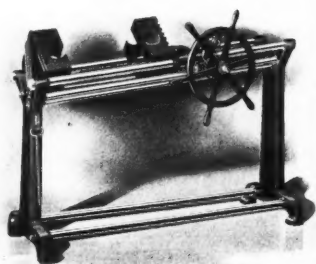
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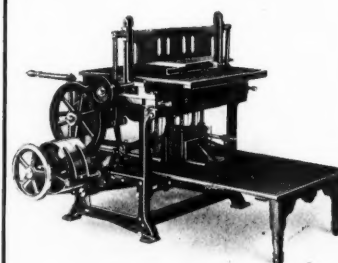
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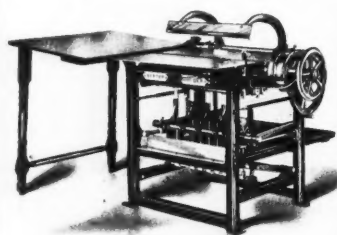
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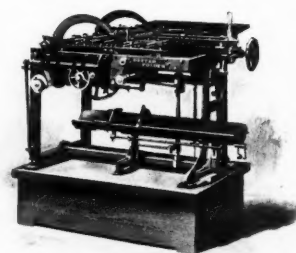
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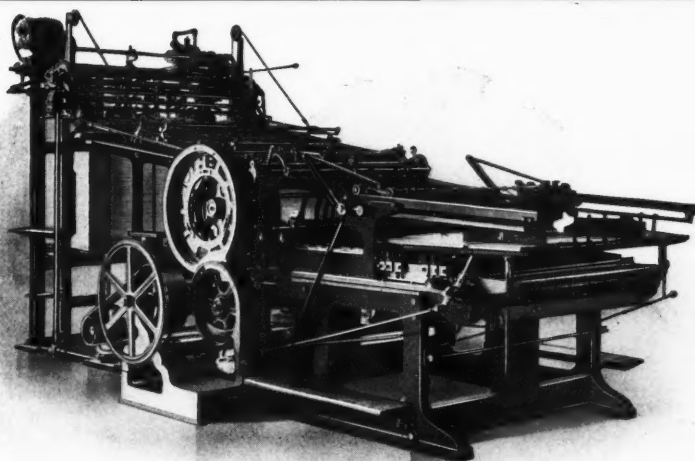


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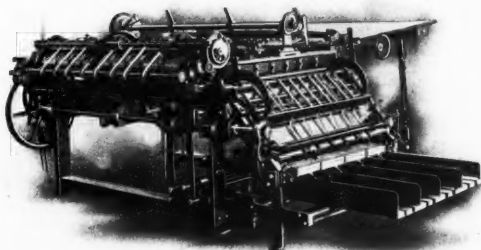
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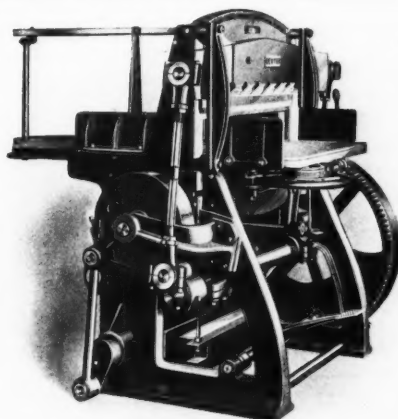
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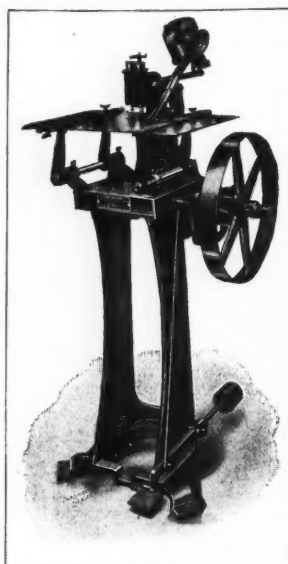
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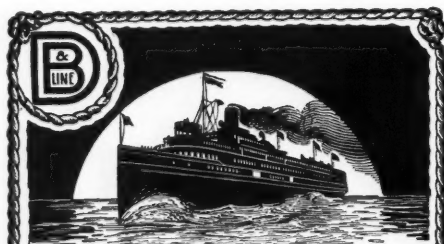
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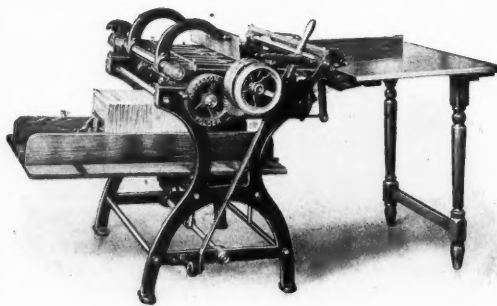
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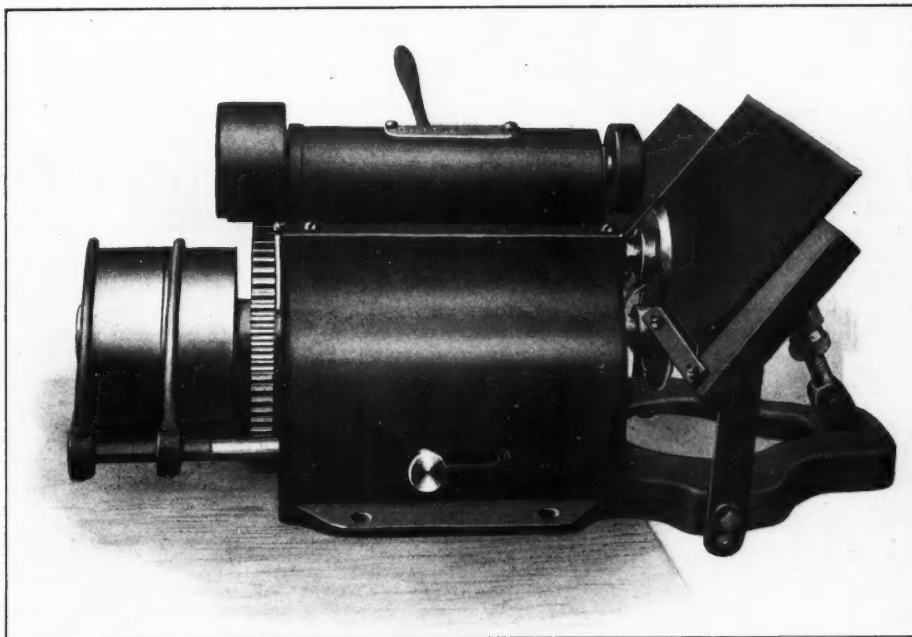


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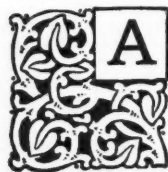
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INDIANAPOLIS, IND.

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Per S. P. FORD.

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June 13, 1906.

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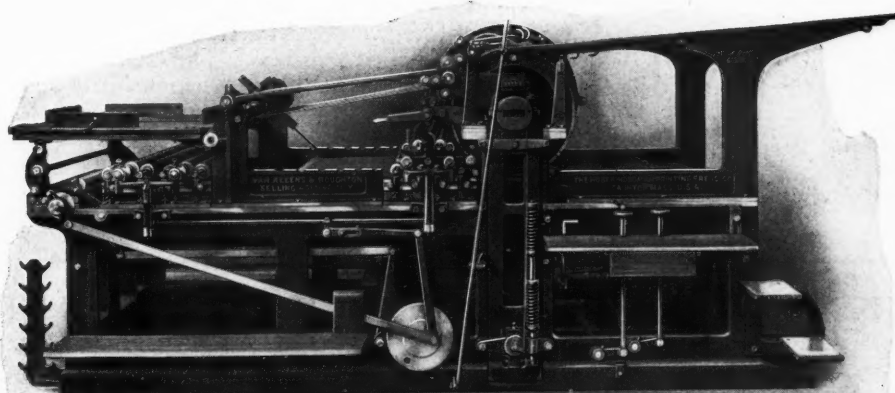
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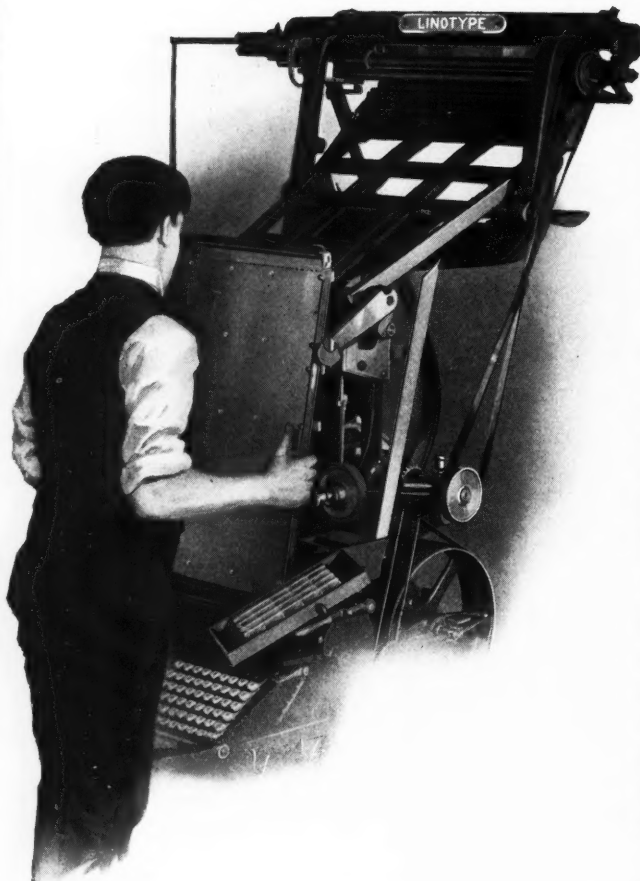
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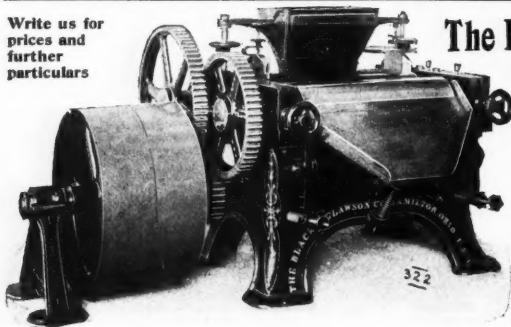
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TABLE OF CONTENTS

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secutive Numbers—To Prevent Coated Paper from
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of the Principal Technical Terms Used in Fine
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tions for Securing Copyright—Correct Sizes of
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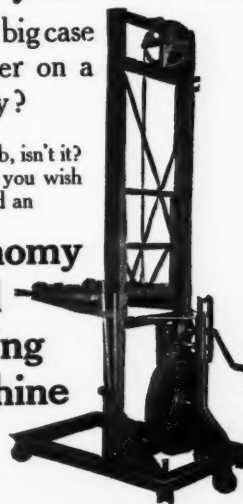
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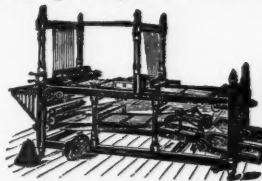
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CONTENTS.

	PAGE		PAGE		PAGE
American typefoundries	739	Irony of fate (verse).....	680	Trade notes	745
Analysis of a metallic overlay, An.....	689	Job composition	705	Transatlantic telephone, A.....	669
Annual convention of photoengravers.....	738	Lithography	732	ILLUSTRATIONS:	
Ascertain cost of hand composition, To.....	662	Little lawyer man, The (verse).....	735	Along the Nantahala.....	672
Beedle, Mr. E. W.....	730	London notes	702	Ardent follower of Izaak Walton, An.....	668
Book review	737	Machine composition	722	Beach-comber, The	659
Business notices	747	Mechanical caricatures	695	Cliffs, The	681
Business office	726	Mechanism and adjustment of folding machines, The	670	Cliffs at Washington Island.....	700
Compound words	665	Methods of Japan, The.....	695	Colorado mountain scenery.....	711
Convention of the United Typotheta of America	744	Modern bookbinding	666	Foundling Hospital, London.....	702
Correspondence	697	Newspaper work	733	Glimpse through the trees, A.....	664
Country editor, Ye (verse).....	660	Newspapers of Japan, The.....	740	House in which Burns died.....	704
Cross-lined akrotones	679	Novel drying rack, A.....	741	Hunter's shack in Colorado, A.....	675
Disciples of Franklin.....	740	Obituary	739	In the heart of London.....	703
Discussions of a retired printer.....	657	Old silver dollar, The (verse).....	687	In the proposed Appalachian National Park.....	661
EDITORIAL:		Physical characteristics of relief engravings, especially relating to half-tones.....	680	Looking east from Tipton, N. C.....	688
Editorial notes	673	Pressroom	714	Macedonian gossips	687
Injustice in proposed copyright law.....	678	Process engraving	719	Mexican shoemaker, A.....	666
Liability for plates.....	676	Proofroom	711	Narrows, The	696
Monopoly in printing.....	676	Question box	717	On the mountain top.....	746
National League of American Printing Plants, The	676	Typesetting machine for the country printing-office, The	707	Panning gold	687
Family interested in newspaper making and printing	735	Rubaiyat of the printer, The (verse).....	663	Real Western cowboy, The.....	718
Greeley's retort	725	Screenless half-tones	686	Relics of the past.....	698
He was a "swift" down home.....	694	Specimens	742	Skinner a coyote.....	727
Ink reducer	669	Study of electrical principles simplified, The.....	668	Starting out after big game.....	730
				Steamboat Springs, Colorado.....	729
				Study in child portraiture.....	662
				Whipping the stream.....	677

INDEX TO ADVERTISEMENTS.

	PAGE		PAGE		PAGE
Acme Staple Co.....	645	Freund, Wm., & Sons.....	654	Paper Dealer	768
Ackermann, E. G.....	774	Fuller, E. C., Co.....	762, 763	Parsons Bros.....	641
Acme Compound Co.....	783			Peerless Electric Co.....	759
American Falcon Printing Press Co.....	760	Gilbert, Harris & Co.....	648	Peerless Printing Press Co.....	653
American Steel & Copper Plate Co.....	782	Gilson Mfg. Co.....	752	Piper, E. J.....	783
Amstutz, N. S.....	782	Globe Engraving & Electrotype Co.....	653	Printers Ink Jonson.....	654
Anderson, C. F., & Co.....	774	Glover, C. G., & Co.....	757	Puck Soap Co.....	765
Atlas Electrotype Co.....	782	Goss Printing Press Co.....	761		
Ault & Wiborg Co.....	640	Great Western Smelting & Refining Co.....	783	Queen City Printing Ink Co.....	632
		Guarantee Electric Co.....	752		
Babcock Printing Press Mfg. Co.....	630	Hamilton Mfg. Co.....	626	Riessner, T.....	759
Barnard, F. A., & Son.....	650	Hampshire Paper Co.....	627	Robbins & Myers Co.....	766
Barnhart Bros. & Spindler.....	630	Harcourt & Co.....	759	Rockstroh Mfg. Co.....	638
Bates Machine Co.....	757	Hellmuth, Charles	754	Roth Bros. & Co.....	752
Bausch & Lomb Optical Co.....	646	Higgins, Chas. M., & Co.....	753	Roth, B., Tool Co.....	644
Beck, Charles, Paper Co.....	641	Hixson, W. W., Co.....	768	Rouse, H. B., & Co.....	754
Bingham Bros. Co.....	632	Hoke Engraving Plate Co.....	649	Rowe, James	Cover
Black-Clawson Co.....	782	Hope, John, & Sons.....	774	Royle, John, & Sons.....	652
Blackhall Mfg. Co.....	750	Huber, J. M.....	759		
Blackford, E. W., Co.....	783	Huebener, F. O.....	765	Schuyler Co.....	753
Boston Printing Press & Machinery Co.....	655			Scott, Walter, & Co.....	640
British Printer	654	Imperial Art Press Co.....	636	Seaward, C. W., Co.....	758
Bronson's Printers' Machinery.....	641	Indiana Chemical Co.....	765	Seybold Machine Co.....	629
Brown Folding Machine Co.....	642	Inland Type Foundry.....	778	Shepard, Henry O., Co.....	752
Buffalo Printing Ink Works.....	643			Simonds Mfg. Co.....	768
Burrage, Robert R.....	753	Jones, Philip F.....	752	Slade, Hipp & Meloy.....	782
Burton's, A. G., Son.....	Cover	Juergens Bros. Co.....	646	Spatula Publishing Co.....	752
Business Directory	769			Sprague Correspondence School of Law.....	753
Butler, J. W., Paper Co.....	625	Kast & Ehinger.....	754	Standard Index Card Co.....	752
		Keith Paper Co.....	Cover	Standard Machinery Co.....	655
Cabot, Godfrey L.....	782	Knowlton, M. D., Co.....	651	Star Engravers' Supply Co.....	783
Carleton, R.....	752	Krause, Karl	651	Stiles, Chas. L.....	751
Carver, C. R., Co.....	646			Sullivan Printing Works Co.....	652
Challenge Machinery Co.....	649	Latham Machinery Co.....	649		
Chambers Bros. Co.....	631	Levey, Fred'k H., Co.....	Cover	Tarcolin	782
Champion Coated Paper Co.....	634			Thompson, John S., Co.....	768
Champlin Type & Machinery Co.....	766	Malette, John F., Mfg. Co.....	753	Timmis, Walter S.....	783
Chicago & Alton.....	783	Martenson, L., & Co.....	782	Tubbs Mfg. Co.....	776
Coddington, Robert	643	Mayer, Robert, & Co.....	647		
Coss, Loring, & Co.....	767	Megill, E. L.....	765	United Printing Machinery Co.....	755
Cottrell, C. B., & Sons Co.....	656	Merchant & Evans Co.....	753	United States Colortype Co.....	779
Crane, Z. & W. M.....	651	Mergenthaler Linotype Co.....	780		
Crawley Book Machinery Co.....	775	Mietz, August	752	Van Allens & Boughton.....	777
Cross Paper Feeder Co.....	639	Mittag & Volger.....	782	Van Bibber Roller Co.....	753
		Modern Machine Co.....	650		
Denver & Rio Grande.....	781	Monasch Lithographing Co.....	754	Wagner Mfg. Co.....	752
Detroit & Buffalo Steamboat Co.....	774	Monotype	633	Wanner, A. F., & Co.....	759
Deutscher Buch- und Steindruckerei.....	654	Morrison, J. L., Co.....	765	Want Advertisements	749
Dexter Folder Co.....	772			Wesell, F., Mfg. Co.....	764
Dick, Rev. Robert, Estate.....	655	National Perforating Machine Co.....	644	White, James, & Co.....	759
Dinse, Page & Co.....	655	National Printer-Journalist	757	Whitfield Carbon Paper Works.....	753
Dixon, Jos., Crucible Co.....	753	Neidich Process Co.....	753	Whitlock Printing Press Mfg. Co.....	635
Donnell, C. E., Co.....	758	New Era Press.....	647	Whitmore Mfg. Co.....	782
Duplex Printing Press Co.....	628			Wickersham Quoin Co.....	758
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		Olds Gas Power Co.....	759	Williamson-Haffner Co.....	779
Eclipse Folding Machine Co.....	637	Oswego Machine Works.....	756	Wire Loop Mfg. Co.....	752
Economy Engineering Co.....	783			Yates Bureau of Design.....	752

NORMAN T. A. MUNDER, President
A. ROSZEL CATHCART, Vice-President
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Munder-Thomsen Company



PRINTING FOR ALL PURPOSES, FROM THE
NECESSARY FORMS FOR THE SUCCESSFUL
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TISTIC CATALOGUE DESIGNED TO INFORM
AND INFLUENCE THE PROSPECTIVE CUSTOMER

Located at 213 and 215 North Street, Baltimore, Md

June 2, 1906.

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Norman T. A. Munder
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For All Classes of Letterpress Work

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High-Speed, Two-Color Press. This press is built to do a fine class of Label, Catalogue, Railroad, Folding Box, and all classes of work where two colors are desired. It is nearly as fast as a single press, and has all of the Miehle improvements.

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Size, 26 x 34. This press has a well-earned reputation for remarkable speed and the superior quality of work it does.

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Which delivers the sheet PRINTED SIDE UP OR DOWN, as may be desired, we put on all our presses with the exception of the "Job and News." This adds but little to the cost of the press to the purchaser and is a great convenience.

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Main Office and Factory, Cor. Clinton and Fulton Streets,
South Side Office, 274 Dearborn Street,

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row.

Philadelphia Office, Commonwealth Bldg.
179 Rue de Paris, Charenton, Paris.

Boston Office, 164 Federal Street.